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DANIELS' GRAPHICS:

MONOLITERAL

Phonography,

Based on an Alphabet Modeled after the Arabic Numerals.

Cursive Short-Hand,

Based on Phonography.

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1253

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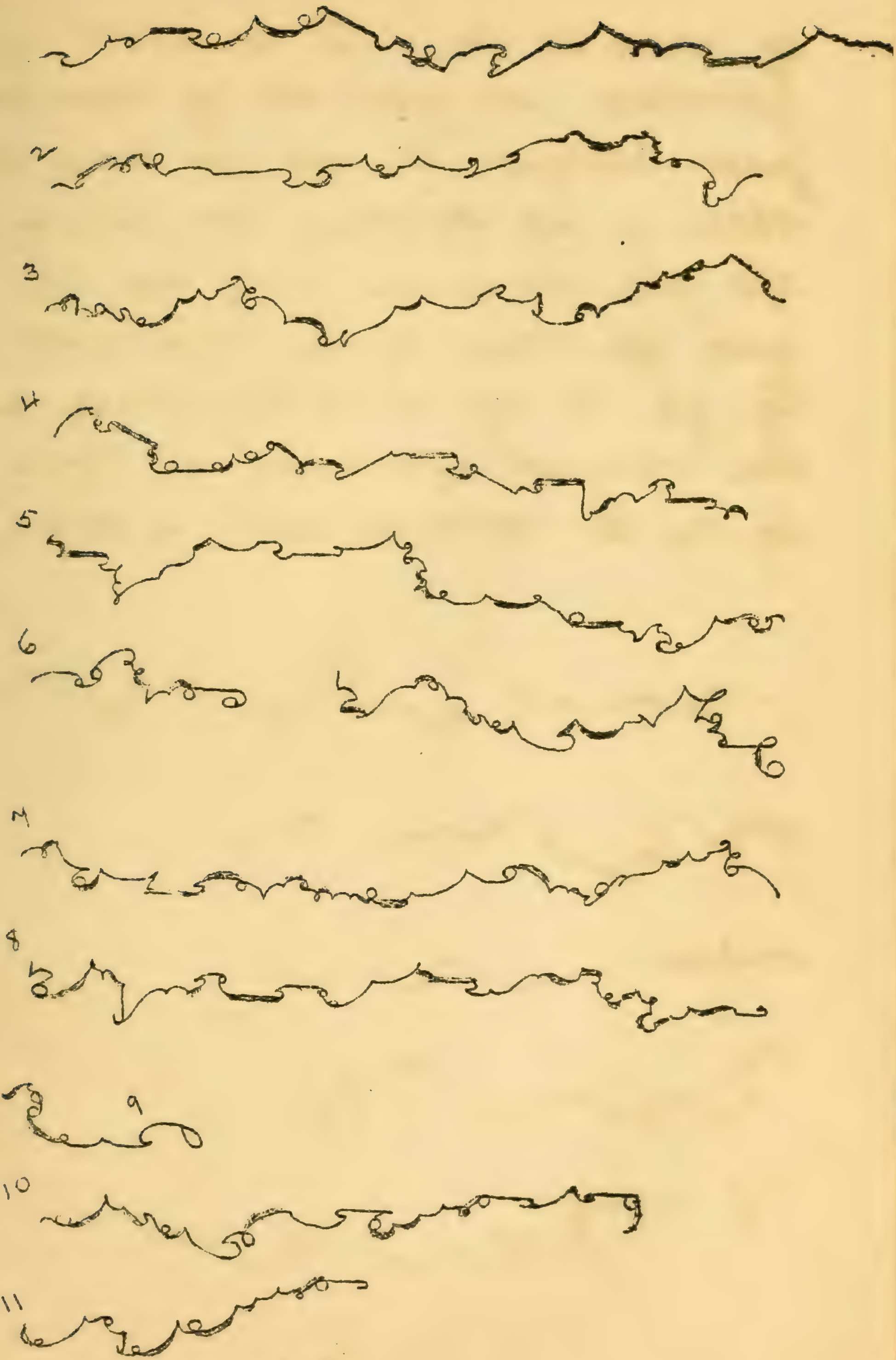
L. La. Jan. 16, 17.

<For" How to Study" see Page 116>

Observation is the notice
cefucoysues on le srieu
we take of things. By it we see
gte bsr ey leon. Ifz ee gte ue
things as they are, or as they ap-
leon an ls lo eo, an ls ag-
pear to us, and our impressions
eo tq eu, ask do eogozuecsn
being from the original things
fere yoes le soezesaw leon
themselves, produce clearer, strong-
leouzoyn, goslgu roeoco ueoes-
er, livelier ideas of the things
eo, ozyoeco zbeen ey le leon

Neu bsaasse en beysazgle fz le rsfrbgaw 3zcowzn ey do u3su3n. [2] Aurabsk fz 53bebsues, eo le 3zcouzn ey le oenese5 yarcoeen, [3] Ea 3ssfon au bg beurayeo boqi, bg bebsre 3oeo, ba, abss le gdo [4] ey gcouzye5 orzsqa beyco3su3n ask yzs asaw99ern rere bewroe5ese eo gsrw le5n, ask o3bessu ey reofaoe5 sq yesese5se qeu eeon hao3be [6] bo3heob ey es le 5rsk. Es ubeok, fz eyucoysues ask oenes qe avzo sew37. [7] Ea ubfe r3su fe le gorozoe s5 ey 3ycoe uubqb3sle, bg beurayeo [8] Es rren uefr3re, ebu goesuegon ey gsebr, eobeo ask res3rubes, ask le ahrn rere ueyeos [9] le5.

An eyucoysues en 3u3subaw bg le absso3se ey sew37, us goarbeu en bg le absso3se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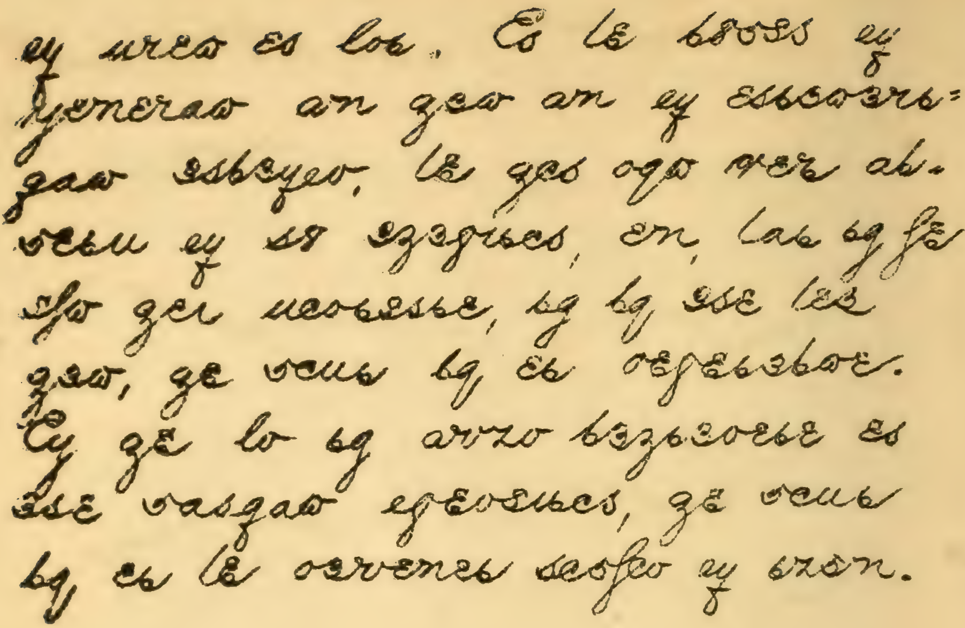
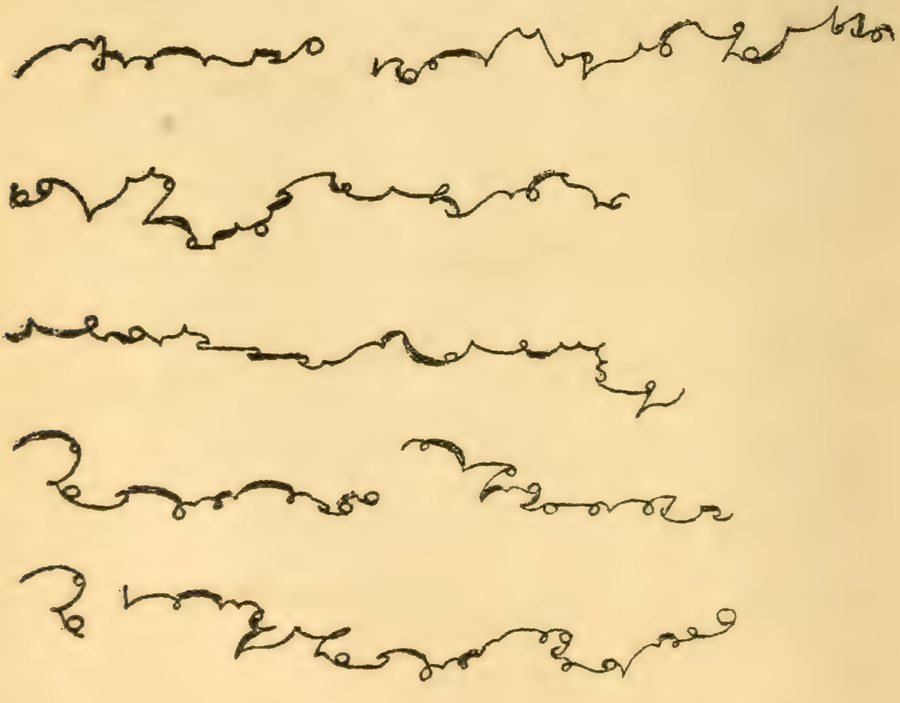
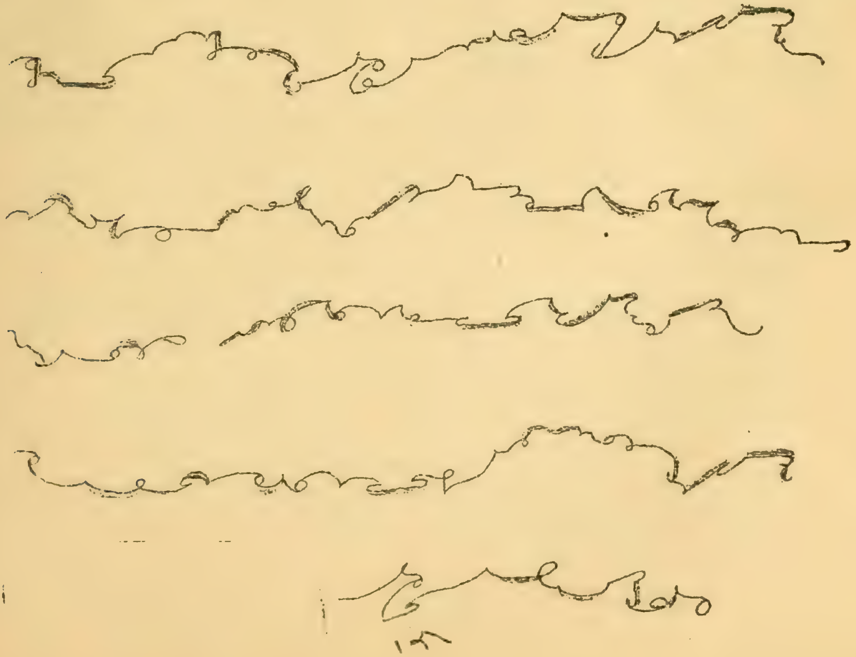




The following from Hobbes, an old English author, is well worth memorising:

"Ēvsvoasu ey lē uevseyērs-uees ey zeobn, vēr ēn zhss ey esbeo-usasbēs, beuzsusi 536 bq ssr es soeus, seo esoē lē soqi ls s8 seb, fee lē 3oeon— asb vēr ēn 580, lē sesu3su ey l3o ls soeus; yeo, sēleo 3oeo seo u3su ras, zeide s jeoysre esbeousasbēs ey zeobn, fē lēbsre3b"



Spoken words are oral sounds, conventionally used, as tokens of our thoughts, feelings and emotions.

Written words are visual symbols, conventionally used as tokens of our thoughts, feelings and Emotions.

Letters are visual marks or characters used to express or suggest words.

If letters are used exclusively as phonetic symbols, to accurately express spoken words, the writing is properly styled Phonographic.

Orthography is that system of word representation which treats letters, partly as phonetic or sound symbols, and partly as ideologic or idea producing symbols. It contends, for instance, that the elements discarded by the tongue in the words right, rite, write, wright, should be retained in the written words, because they entered into the original, and hence, it insists, the true words, and are significant of the differences in meaning. Orthography also uses di- and triliteral combinations to represent sounds. Of consequence, the sounds of spoken words are not expressed, but only more or less proximately suggested. A brief history of orthography with its principles will be found on another page.

Words are monosyllabic when uttered with a single impulse of the voice; dissyllabic, when with two impulses; trissyllabic, with three impulses; polysyllabic, ~~sylls~~ four or more impulses.

The ~~true~~ Radical words represent or express original ideas. Any word which cannot be, or which has not been, referred to some other allied word or words, must be considered a radical word, regardless of the time it came into use. The true radicals are the words of the original mother tongue, — that spoken before Babel (babble). They are now lost, but their remains are yet recognised in the basic elements of words which sprang from them, and express the same or ideas akin to those they expressed. A primitive radical, stripped of its vowel elements, would be reduced to its basic elements. The radical part of a derivative word, stripped of its vowel elements, is reduced to its significant themal elements. Such of these themal elements, or their equivalents, in allied words, as correspond with each other, are supposed to be identical with the basic elements of the lost original which gave them birth.

Derivative words are those which spring from radicals, and constitute the bulk of words in use. A derivative word is simple when monosyllabic, or when composed of two or more syllables, neither of which is a word, prefix or suffix. A complex derivative word, is one which contains a radical element, conveying to the word its central or themal signification, associated with one or more modifying elements, called prefixes or suffixes, which diversify this signification.

Words are Compound when formed by the union of two or more Complete words.

A prefix is a significant Element, consisting of a word or a part of a word, placed before a word or a radical Element to modify its signification. The word or radical Element it modifies is the themal Element of the word. The difference between a prefix and a preposed letter as grammatic variants, is that the latter has no special signification, but simply *varies* the form of the word, and, according to the *intent*, its meaning, while the former has a comparatively uniform signification, and similarly modifies all themal Elements to which it is prefixed. Prefixes are simple and compound. A simple prefix consists of a single significant element; as, OVERACT, EXACT, EMIT, ADMIT, ANNEX, CONSTRUCT. The prefixes, EX and AD in the first words contract to E and A in the second. A compound prefix is formed by the union of two or more simple prefixes; as, INEXACT, REANNEX, RECONSTRUCT, UNRECONSTRUCT.

A suffix is a significant element, consisting of a word, or a part of a word, added to a word or a radical element to ~~sign~~ modify its signification. The word or radical element modified, is the theme of the word. The difference between a suffix and a subjoined letter as grammatic modifiers, is that the latter simply varies the form of the word and its meaning, as intended, while the former has a compara=

tively uniform signification, and similarly modifies all themes to which it is suffixed. Suffixes are simple and compound. A simple suffix consists of a single significant element; as, MONEYLESS, SPITEFUL, SENSATION, SPACIOUS. A compound suffix consists of a union of two or more simple suffixes; as SPITEFULLY, SENSATIONAL, SPACIOUSNESS, SENSATIONALLY.

Themes may be modified by the joint use of prefixes and suffixes; as, OVERACTING, EXACTNESS, RECONSTRUCTION.

Generally, radical elements may be disclosed, by cutting of all prefixes and suffixes, but sometimes a contracted compound will remain, which may defy further analysis.

It is the province of Grammar to classify words into parts of speech, and to prescribe rules for their use in the construction of sentences. "Good language, however, depends less upon the laws of grammar than upon practice and natural aptitude. A clear head, a quick imagination, a sensitive ear, go far towards rendering rhetorical precepts needless. He who daily hears and reads well framed sentences, will more or less tend to use them. People ignorant of the rules and principles of grammar, are often able to express themselves with tolerable accuracy."

Shaw, in his Outlines of English Literature, tells us that the English language contains about 40.000 words, which he took the pains to count and classify, as follows:

20.000	Nouns,
40	Pronouns,
9200	Adjectives,
8000	Verbs,
2600	Adverbs,
69	Prepositions,
19	Conjunctions,
68	Interjections,
2	Articles.

The dictionaries name the parts of speech to which each word belongs, but it should be understood that except interjections which really imply associated words not expressed, no word becomes a part of speech, until it takes its place in the sentence. It there becomes such part as its syntax makes it — a noun, if it has the syntax of a noun, an adjective, if it has the syntax of an adjective, &c.

In like manner, words vary their significations, according to the views in which they are presented in the sentence. The following clipped from a newspaper, is presented in illustration:

"A sleeper is one who sleeps. A sleeper is that in which a sleeper sleeps. A sleeper is that on which the sleeper runs while the sleeper sleeps. Therefore, while the sleeper sleeps in the sleeper, ~~the sleeper,~~ the sleeper carries the sleeper over the sleeper under the sleeper, until the sleeper which carries the sleeper, jumps the sleeper and wakes the sleeper in the sleeper, by striking the sleeper, and there is no longer any sleeper sleeping in the sleeper, on the sleeper"

[illegible]

and also of the fact, that other words in English have many different significations — among them, blow, to which Webster gives twenty eight definitions, and, block, to which Johnson, it is said, gives about fifty — there seems to be very slight grounds for the claim to four different spellings for the words rite, right, write, wright, pronounced precisely alike.

We are told by Max Müller that some laborers in English parishes, have less than 200 words in their vocabularies; that the well-educated Englishman seldom uses more than 4.000 different words; that Milton used only about 8.000; that eloquent speakers, accurate thinkers and close reasoners, who avoid vague and general expressions, may rise to the command of 10.000 words; that Shakespeare, who displayed a greater varity of expression than probably any writer in any language, produced all his plays with about 15,000 words.

An Orthographic alphabet is a series of letters sufficient in number to enable the writer to suggest, more or less proximately, the spoken words of the language. In English orthography, probably less than fifty words are accurately expressed; such as, so, no, he, we, be, etc. Chinese characters, like English Orthography, have phonetic elements which suggest the sounds of the spoken words. The Chinese stu=

dent has this advantage however, over the English student: The former, with the aid of his phonetic element, which suggests the sound, and of the picture character which suggests the idea, attends only to the association of character, idea and word, while the latter, as he is usually taught orthography, wastes his time in attending to the association of the sounds of the spoken words with their irrational literal construction, and with scarcely any reference to the ideas they represent. The consequence is, that though we have the noblest tongue ever yet produced, the average English speaking individual is unable to express his ideas with becoming accuracy, and falls back on slang.

A Phonographic Alphabet should be monoliteral — that is, it should contain a letter for each simple speech sound, and also one for each compound sound of such frequent recurrence as to entitle it to alphabetic representation. The only limit to the number of letters proper to include in the series, is the capacity of the graphic materials to furnish distinct and facile forms of practical value. It is essential that the written and printed forms of a language should correspond. With a monoliteral alphabet, spelling or word construction is the literal expression of the word as it is pronounced, and proceeds with the same precision and accuracy as characterize numbers. The principal advantages to be derived from monoliteral expression, are, 1st The average adult student will be able to learn to read in a few week's time; 2°, he can give the time he now largely wastes on orthography, to the study of analogies and definitions, and thus increase his capacity to express his ideas, and proportionately ascend in the scale of rational beings; 3°, instead of being ashamed of "bad spelling", so called, (his native effort is in the direction of philosophical and consequently good spelling) he will be ashamed of bad pronunciation, and seek to correct it. He will not fail to provide himself with a proper standard, and hence, we might reasonably expect the time to come, when English speaking people, everywhere, will in truth speak one tongue; 4th, as he is not interested in Etymology, further than it will enable him to increase his stock of useful vocables, he will not seek to penetrate beyond into the realms of Phylology. On the principle of the "greatest good to the greatest number," letters owe him this much. Professors of Languages, Phylologists and others will yet remain who will take care of the world's past linguistic experiences, and continue to draw valuable lessons therefrom; 5th. the causes which now operate changes will largely disappear because we shall be able to more adequately use the ample means we now have of expressing our ideas.

Letter interchange properly belongs to Etymology, but as it forms the basis on which the author has constructed his monoliteral alphabet, the student should have some understanding of the laws governing it, and to this end, should have also some theory in explanation of the causes which produced the phenomena.

Ethnologists divide mankind into two distinct and broadly marked races—settlers and wanderers. As both are essential in her economy, she has never failed in any age or in any clime,—in the most civilized communities, as well as amongst the rudest tribes of men,—to produce both races in due proportions. Into the families alike, of the restless wanderer and of the home-loving settler, are born children, which inherit, in marked contrast, the characteristics of either race. The settlers are peaceable, industrious and provident, and in the ruder stages of society, are mostly herdsmen and tillers of the soil. The wanderers possess extraordinary powers of enduring privations, are comparatively insensible to pain, delight in warfare, and in the ruder stages of society,
~~[illegible]~~

live on what they acquire by depredations on their own and neighboring communities. Dr Adam Smith, who made extensive observations, and a profound study of the habits of wanderers, assures us that they "*vary* their speech, and adopt *new words*, with the *intent* of concealing their designs and exploits, and rendering their ideas unintelligible to all but members of their own community."

Here doubtless is the secret of what is called interchange — a word which does not cover all the features connected with the phenomena, though "variation" does

"Languages", says Skinner, "are not carved out by a senate of grammarians, but by the untutored, unsound, rule-defying mob, that awful tyrant who has mutilated, butchered, crucified, racked and wrenched, by all sorts of tortures, the innocent language." The work of the Scholar has been restricted to systemizing, polishing and refining language.

If it were possible to frame a language entirely new, it would yet be impossible to enforce its sudden adoption by any people, to the exclusion of their mother tongue. But, variations of speech on the principles of interchange, ~~to~~ are easy; indeed, often natural, because organic. The vowel sounds in our little words the and to, are subject to considerable variation, in easy, natural speech. D following a light consonant in the same syllable, is organically changed to t; as, based, packed, mixed, stuffed &c.x Thomson is asked if he spells his name "with or without a p" because in pronunciation the organs on account of [illegible] position, [illegible] whether proper or not in the written name. Thus, natural variations doubtless originally suggested "variations with intent" which are entirely artificial, but in harmony with natural laws. The result of artificial variations to those left ignorant of the principles regulating them, would be, apparently "new words" and "speech unintelligible." The first variation doubtless represented the identical idea which the original word expressed, and subsequent variations, modifications of that idea. Hence Etymology assumes that resemblances and coincidences in sounds and meanings, between words, wherever found, are evidences that such words spring from the same original idea. Such evidences, as our examples will largely show, are to be found in all languages, and abundantly testify to the existence in the remote past, of one language spoken by all men — a common mother tongue. The words of this original tongue, now lost, constitute the true roots of all languages. Max Müller tells us that the Latin language can be reduced to about 300 roots; Fulda not count less than 400 in German; Count de Gebelin less than 400 in French; Fourmont, 300 in Greek; Bayer less than 350 in Chinese. Original words doubtless consisted of a few elementary articulations, chosen perhaps because of a fancied resemblance between sounds and things. In derived words, their remains rarely are found to exceed three letters, which fact renders it probable that they were all monosyllabic.

Vowels are those elements

of Speech which serve to unite consonants and render them audible. Consonants cannot be uttered at all, except concurrently with vowels. Vowel and voiced are words derived from the same radical, and are generally used as equivalents, or interchangeably as adjectives, but this is misleading. Vowel sounds are not necessarily voiced sounds. Within range they are as distinct in whispered as they are in voiced speech. In their production the parts of the organs do not touch one another, but are more or less contracted, thus modifying the mouth cavity, and incidentally the sound passing through it, much on the same principle, that the size and length of the apperture of reeds, modify the sounds they emit. Vowels are hence the euphonic and musical elements of speech. Their use as logical Elements is restricted to a few interjections, expressive of the emotions. They are largely used however, as modifiers of the logical Elements into grammatic forms; as, hic, haec hoc; man, men; this, these, those, thy; strike, stroke, struck, etc. Distinctions based on vowels are, etymologically, without value. A, e, i, o, u, w, h, and y, are used in English to represent vowel sounds. When so used, they are etymologically, the equivalents of each other, and besides, any one of them is the equivalent of any two or more of them in combination, and vice versa. Thus, when representing vowel sounds only, a is the equivalent of aa, or ea, or aw, or ey, or ah, etc; and vice versa. As modifiers or variants they may shift their position with reference to associated consonants—that es, from a position before, they may be placed after or inserted between the consonants; or several vowels may be reduced to any less number, or one may be increased to two or more.

The consonant sounds of speech are the peculiar effects produced by the stoppage or interruption of vowel sounds during their passage through the mouth cavity. In the production of these effects, the organs are the instruments of the mind: Hence the consonants are the significant, & logical elements of speech. The palate is made to vibrate between the root of the tongue and the wall of the throat, directing the breath through the mouth or nose; the point of the tongue is made to vibrate, or strike against the teeth or gums, thus repressing or checking the issuing breath; the lips are made to strike each other or partially close, and a stop or retard the breath. The result is, the consonant sounds, which are classed in groups or families, according to the organ chiefly instrumental in their production. Those by the palate are called palatals or gutterals, those by the lips, labials; those by the teeth, dentals; by the nose, nasals; by the tongue, linguals. Certain family sounds are very similar, as the organs are very slightly altered to produce them. The pairs, k, g — p, b — f, v, — t, d, — s, z — n, m — are such sounds, and are called Cognate (same kind) sounds, the differences between consonant cognates are due to the adjustments of the parts and their points of contact at the time of utterance, rather than to any presence or absence of the voice, as is generally supposed. P, for instance — breathes chiefly at the lips, but is equally [illegible] to u is due to the depression of the cavity, caused by the sinking of the tongue and consequent enlargement of the mouth cavity. We would remark in this connection what was intended to be said in another, that the principles which governed in the choice of forms for letters in the earlier alphabets are not now fully understood. Some of them were evidently suggested by nature. S is the type of the hissing serpent, B a picture of the lips, and N in Hebrew, a fair portrayal of a strongly aquiline nose.

As variants of the forms of words expressing allied or kindred ideas, consonants, like the vowels, are subject to transpositions, augmentations, elisions and interchanges, in the latter respect, as a rule, according to the principle of family equivalents. Any consonant element, whether consisting of a single consonant, or a doubled consonant, or of two or more consonants in combination, is the equivalent of any other consonant element of the same family. W and y when they represent consonant sounds, are equivalents of palatals. Wh is generally the equivalent of qu. W sometimes represents palatals and sometimes labials. ~~Wh~~ W, h, and y may be considered hybrids.

The most conspicuous violation of these laws is that due to the corruption of C and G, which runs almost parallel in many European languages. That of C, which originally had the sound of palatal K, but in English is largely given the sound of dental S or displaced altogether, is particularly deplorable. The English corruption is said to be due to the fact that during the fourteenth century the language was threatened with a disagreeable excess of guttural sounds, which the tongue then began to [illegible], reject or modify. These rejected letters gutterals are now recognized in English Orthography as silent letters, and as a rule, the sounds of the modified gutturals, are those styled c and g, soft, heard in the words, cease, germ. A striking illustration of the corruption of c, is afforded in the changes it has effected in the name of the great Roman orator, Cicero. In Latin, the name was doubtless pronounced Kēkaro; in Italian it is pronounced Checharo; in Spanish, Thetharo; in German, Tsetsaro; in French, Sesaro; in English Sisero.

In the continental vowel scale I has the sound of E long in English. This sound blended quickly with a following vowel, glides into the sound we now represent with y. Iacob and Yakb, Iosefh and Yosf, were formerly written for Jacob and Joseph. I and Y are palatal equivalents only when they represent basic elements of the palatal family.

From the principles we have

stated, and the examples, we shall now adduce in illustration, it must appear, THAT THE RADICAL PART OF ANY DERIVED WORD IS ITS THEME; THAT THE CONSONANT ELEMENTS COMPOSING THE THEME ARE ITS SIGNIFICANT THEMAL ELEMENTS, ONE OR MORE OF WHICH OR THEIR EQUIVALENTS MUST HAVE ENTERED INTO THE COMPOSITION OF THE ORIGINAL WORD. WHEN WORDS ALLIED IN MEANING ARE FOUND TO CONTAIN ONE OR MORE SIGNIFICANT THEMAL ELEMENTS IN COMMON, THEY MAY BE HELD TO HAVE ORIGINATED FROM THE SAME RADICAL WORD. THE LETTERS THEY HOLD IN COMMON, ON THE PRINCIPAL OF EQUIVALENTS, ARE THEIR BASIC LETTERS. {ALL OTHERS ARE WORDIRKING, OR GRAMMATIC VARIANTS OR MODIFIERS.

The original of the word father was probably one of the first words to come into use among men. It would probably have not only represented paternity but as the ideas expressed now by chief, primate, supremacy. Let us assume that f-p and their equivalents are the basic letters, and try the dictionaries for allied words — words of similar meanings — which contain one or more of these letters. We can give space for only a few of the hundreds found:

English, father, first, fore, over, upper,
prince, prime, prior, pope, papa,
parent, priest, parson, rabbi,
abbot, patriarch, veteran, &c
Anglo Saxon—, faeder, frae, freo, frum,
fryccea, abbod
Dutch, Vader, voor, over,
Danish, fadar, for, over, paap, pave
Icelandic, fadar, fyrr, frum, efri, yfir
favar, pápi, abóti, veit
German, vater, vor, aber, pope, pfaffe
Greek, pater, para, pro, yper:
Latin, pater, primus, pro, prae,
praesedeo
French, père, pape, rabbin,
Italian, padre, prima, papasso, pieve,
prete, parroco.
Spanish, padre, papas, rabino,

Welsh, tad, ffar, pri, brai, por, pab;
Irish, athair, for, prim, bar, breas,
pohe;
Russian, batia;
Polish, prrym, pierw, popi, papiez,
opat, paroch;
Hebrew, abl, phrah, rabbi;
Chinese, fu;
Chaldee, abu;
Arabic, abuna, fara, bahr, rabb,
badr, buabua, ruhban;
Persian, padar, fara, far, bar, ubar,
bari, babu, pab, rhuban;
Sanscrit, tataha, bahr, varya, para,
pur, pra, upari, nabhi.
Hindu, fura, param, bara, bar, pro
upri, upar, bhopa, babu
Turkish, ber, papaso, ruhban,

Let us now try for words representing circularity or roundness, noticed fir perhaps in the form of the sun, and the movement of ascending smoke. Assuming that crc are the basic letters, we give from the multitude found, the following.

English, circle, circlet, circuit, circus,

circulet, circulate, circumvent, cir-
cumjacent, circumference, cycle, cy-
cloid, cyclone, cyclopaedia, cylinder,
cingle, cincture, precinct, curl,
wheel, volve, twirl, whirl, reel, roll, twine, twist,
crescent, curve, swerve, swing,
swirl, crook, ~~crook~~ crane,
crank, cruse, writhe, vert, ~~sphere~~ wreathe,
wriggle, wrench, wrap, warp,
girt, gird, skirt, sphere, spiral, garland, gir-
dle, gyrate, rotate, tour turn,
round, wind, coil, collar halter,
helix, helical, annal, globe, orb, gimlet, auger, etc.

Welsh, cyf, cylch, olw, greiniaw, crwn,
gyrd, ysgyr, cwr, acht, tro, troi,
tron, twrn, derf, ffal,

Irish, grainne, cruinn, cruinne, fal;
Greek, kuros, chorenma, turnos, trochos,
elix, poleo,
Latin, gyrus, spira, sphaera, orbis
Sanscrit, gola, vol, vrit, vritta.

Spanish, orbe, esfera

Polish, { Kolo, Wkolo, okol, Kolmie, dokola,
{ sfera,

Arabic, { Khuld, halkat, hawal, yarak,
{ rahawig

Persian, { ghal, ghoshad, gel gasht,
{ dera, daurau

Hindu, { Khalla, gol, ghera, varna;
{ daira, dauran

Zulu Kafir, gumela, pohla.

French, sphere, cerne, tourner, tour,
roue, traquer.

The English words bear, carry and drag are doubtless derived from the same original idea. We may try for words containing either br, cr, or dr, but will confine our selection of example words to br and equivalents — and to English words:

Bear, bier, barrow, barre, barge, [illegible], boat, bore, born, borne, birth, beard, burden, bairn, baby, brat, bring, brought, brig, bride, bridge, bred, breed, brood, berry, freight, fetus, ferry, fruit <fruct> fecund, fertile, farm, fortune, fork, and hundreds of complex derivatives into which these words enter as thematic elements.

The English words seat, set, site are doubtless from the same original. Assuming st and their equivalents to be basic letters, we find that the following words which have similar meanings and corresponding basic elements—hence derived from a common original: Sit, sat, soot, sot, settee, settle, saddle, sofa, see <a bishop's seat or jurisdiction> seed, sow, sown, sedan, sod, sedge, siege, session, sessile, sedate, sediment, situate, stool, stood, stand, stay, staid, steady, statue, still, stipend, stump, stumble, start, stiff, and hundreds of English complex derivatives into which these words enter as themes.

From English, nose, and ns

for basic letters, we derive the following words, each denoting something concerning the nose: nose, nostril, nasal, nozzle — reversing the order of the basics, we have, snout, snore, snort, snot, sneeze, sneer, sniff, snuffle, snicker, snaff, snarl, snap, snuff, and many complex derivatives into which these words enter as themes.

If monoliteral spelling is better than diliteral — if Phonography is better than Orthography, why did the nations adopt, and why have they adhered to the latter?

The answer involves a consideration of the history and principles of Orthography.

The Phoenicians, if not the inventors of letters, were doubtless the first to make an extensive use of them. They possessed a commerce which extended as far East as England, and as far West perhaps as India. Their language must have been — only a few removes at most from the original mother tongue, of which the languages then spoken, constituted so many dialects. Dealing extenively with other nations, they had probably discovered the laws of interchange, and hence understood and appreciated the consonants as the logical elements. Their alphabet consisted of fifteen letters. Its suggestive power was sufficient for, say, 6.000 words, — as many perhaps as they employed. Owing to the peculiar condition of language at that time, more than two or three vowels were not needed, and excess tended only to confuse. Correspondents using their alphabet, might write in a different language — Hebrew, for instance — and yet make themselves understood, as the departure from the original tongue, could not, among neighboring peoples at least, have been very great.

The Grecian era followed. The Greeks adopted the Phoenician alphabet, but made such progress in civilization that they soon found it incapable of expressing adequately the words of their greatly increased vocabulary. Instead of casting it aside however, they naturally sought to render it equal to the requirements of their tongue, by the addition of new letters. Linearity and cursiveness had doubtless already been established as essential features in alphabetic writing. With these as essentials and the Phoenician alphabet as the model, it was then, and remains to this day, an impossibility to construct out of the only graphic materials available (the same we now use) a monoliteral alphabet for the Greek language. After the twenty fourth letter the Greeks stopped adding new letters to their alphabet, evidently because

Each successive new form became more and more cumbersome, or tedious and difficult to execute. They were forced to adopt combinations of two simple letters to represent the sounds for which they had failed to provide alphabetic expression, and here we have the origin of diliteral expression, so called. Our theory of the causes which led to the adoption of this device, is sustained by facts as obvious as is the result of the assumption that two and two are four. If the reader would fully appreciate the dilema in which the Greeks found themselves, when they attempted, as they doubtless did, to provide a monoliteral alphabet for their tongue, let him try to so amend the English alphabet by the addition of new letters of facile forms which flow into each other at the time of writing, as to render it monoliteral for the

English tongue, which requires about the same number of letters as the Greek. Except three letters — or a form as cumbersome as m, i, which requires to be dotted, and u, which as ordinarily written is virtually a duplication of n — the English alphabet is the same as the Roman which was modeled after the Greek. True, the Greeks might have succeeded by extending the use of diacritic marks, which they invented, but they evidently refused to do this and abundantly exhibited both wisdom and good taste in their preference for diliterals. Our diacritic letters t and i are as many as we want in English, except for the use of teachers and learners.

All nations using alphabetic writing have adopted the Greek diliteral scheme, each modifying to suit its own ideas of

Euphony. The English have adopted words from all other languages, to such an extent that their language has been aptly styled "the Mississippi of human tongues!" If an adopted word does not suit their tongue, it is changed without ceremony until it does, but changes of the written word to conform, are stubbornly resisted, because the written is deemed the true word.

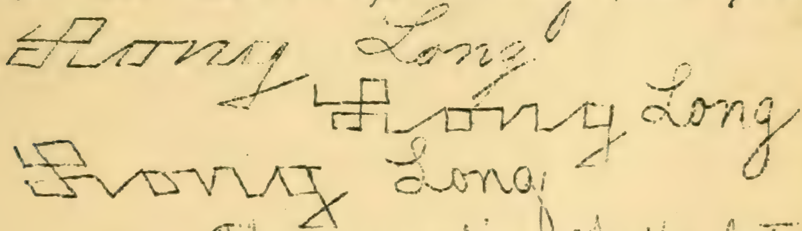
The result of all this, is our hotch-potch spelling called Orthography, which, to be at all consistent, requires us to spell in this fashion: B-e-t, beat, but suggests bet, so call it bet; b-e-a-t, be-ate, but suggests beat, call it beat; qu-i-t, quite, but suggests quit, call it quit; qu-i-t-e, qui-tee, but suggests quite, call it quite; tough, unpronounceable, call it tuff. This is about as rational as would be the use of figures after this manner:

Two and two are four, but suggest forty, call it forty; twenty and twenty are forty, but suggest four, call it four.

The answer to our question is briefly — the Greeks made a mistake which the nations adopted and have adhered to.

Graphic materials are the visual marks used to form written letters. The letters in common use are styled script, and printed, raised, ornamental and other letters are modeled after them. The written and printed forms of a language, for obvious reasons, must correspond. Long-hand is the script style of writing familiar to all. x The letters connect at the line of writing, and the easy flow of one into the other at that point, is favorable to the most rapid execution. Skilful penmen write, not only words, but whole lines without lifting the pen. In constructing his system of short-hand, the author has kept these important features, cursiveness and linearity, constantly in view, and believes that he has achieved of each the largest measure possible for short-hand, and thereby secured for the writer the greatest speed of which he is capable.

There are three styles of Long-hand, known as Running, Vertical and Back hands. To show the movement of the pen in each of these styles, we write a word in angular letters modeled after script letters of each style, followed by the same word in corresponding script:

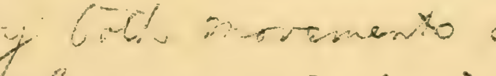
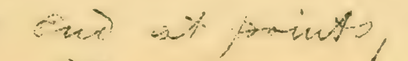


The connecting strokes between the letters, it will be observed, are horizontal and inclined, the latter of about the same degree of inclination in each style. It is also well is important to the students of short-hand, that the hand naturally gives more inclination to strokes formed by it with an upward movement, than to those, with a downward movement.

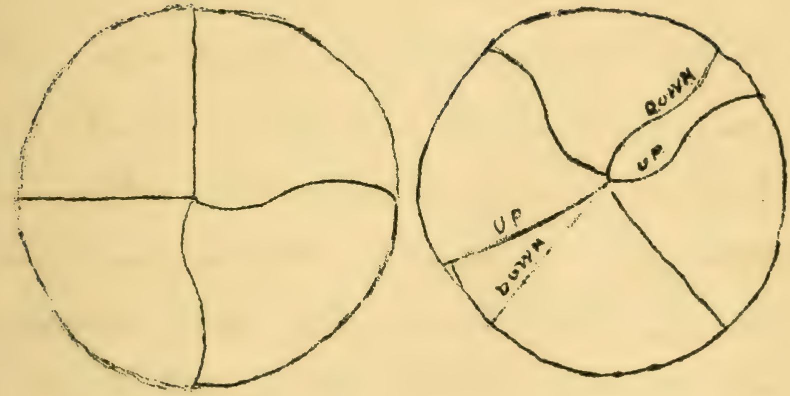
We find in the forms of these example words, all the materials used in Short-hand — the straight line, the curve line, the wave line, the circle. The dot may be considered a visible point beginning an imaginary line. In Long-hand the lines and circles are modified to conform to the line of writing and the direction of the stroke, its length, and thickness are without significance, while in Short-hand, the writing must go in whatever direction the character, correctly formed, takes its. A short character means one thing, a halved short, another — a long one, something else — a lengthened long, yet another, a small circle, something different from a large one — a flattened arch or loop something else; the straight, the curve, the wave, the thin, the thick, the horizontal, the vertical, the inclined, the up, the down strokes, each means something different from the others. It must now be apparent to the student, that although the letters of a Short-hand alphabet are simpler in form than the letters of a long-hand alphabet, the former, for the reasons we have stated, are in scope of expression, are greatly superior to the latter.

A line in writing is a mark connecting two points. In short-hand we have the imaginary line which is the course the pen would take, in directly connecting two points on opposite sides of the paper.

If a line is direct from

from point to point, it is said to be straight; if the points of beginning and ending are identical, and the course of the line is ~~at~~ around another point, kept throughout at an equal distance, the form is a circle or ring; if the pen stop half way in its movement around such central point, the product is a half circle or deep curve; if the pen move in a curve, but takes a shorter course from point to point than that traversed ~~by the pen~~ in the half circle, the curve is said to be more or less shallow or flattened, according to its deviation from the half circle. Flattened curves are the kind used in short-hand writing. A ring letter is a circle, followed by a connected stroke called its stem. Remember, that the rings of ring letters, are invariably initial, and there can be no hesitation in recognizing them. THE RING IS THE HEAD OF THE RING LETTER. If the ring of a ring-letter is left open, or only half formed, the product is a hook, large or small, according to the size of the ring. HOOKS BELONG TO RING LETTERS ONLY, A FACT WE MAY TAKE OCCASION TO REPEAT, BECAUSE IT MUST BE REMEMBERED, TO RECOGNISE RING LETTERS IN THEIR MANY TRANSFORMATIONS. When in the formation of a ring, curve or hook the pen travels in the same direction as the hands of a clock, the movement is said to be *forward*; when it travels in the opposite direction the movement is *backward*. Curves are joined by the same movement — thus  x Curves joined by both movements are called waves; thus  x Strokes that begin and end at points, as of —

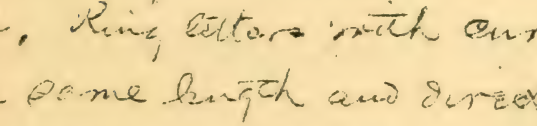
Equidistant from the line of writing, are horizontal strokes; those which begin and end at points in the course of any imaginary line, directly from the top to the bottom of the paper, are vertical or perpendicular strokes; those which lean towards the line of writing are inclined strokes. But little experience is necessary to enable the writer to readily recognise in a leaning stroke, the direction the hand took in executing it, as the hand gives, as we have already stated, more inclination to upward than to downward formed strokes. The uninformed student should study the following diagrams, until he is able to readily point out each of the strokes we have described.



A fine or hair line is one drawn with a fine point, or with very light pressure on pen or pencil. In proportion as a line is made heavy or thickened purposely, it is more or less shaded. We say purposely, because a line intended to be light but, by mistake or accident, made heavy, must nevertheless be accounted a light line. The Expe=

rienced writer, in hurried work, may fail to execute many characters accurately, yet, to himself, at least, his *intent* therein is apparent, and hence for his reading, the writing is entirely legible. The advanced writer of this system, may largely dispense with shading. A soft pencil is best for short-hand as considerable skill is necessary to shade with an upward stroke of the pen. Use soft, unglazed paper, and for light lines, but little more pressure than the weight of a soft pencil would give, and very slight additional pressure is required to secure the necessary distinction for heavy lines.

There are four lengths of stroke letters. The standard length is called full length, or long. The shorts are about half the lengths of the longs,—hence called also, half lengths. Ring letters being to these two classes only — shorts and longs — EXCEPT WHEN THEY LOSE THEIR INITIAL RINGS ○ WHEN THE SHORTS MAY BE HALVED OR THE LONGS LENGTHENED, IF NECESSARY FOR DISTINCTION. A halved short is called also a tick, and a lengthened long is also called a double length. The following are examples of the four lengths, which, whatever may be the standard, must be relatively maintained, EXCEPT AS TO RING LETTERS AS ABOVE STATED, otherwise there will be liability to error in reading:



Rings are said to be large or small. Ring letters with curve stems of the same length and direction, represent cognate consonants, the small ring letter representing the light sound of the pair and the large ring letter, the heavy sound, thus, t, d — s z; p b, f, v; k, g, ch, j; r; l, n m, If preferable, they can be written with rings of one size; thus t, d, s, z, &c., indicating distinctions by the relative lengths of the stems.

Ring letters are subject to thirty ~~eight~~ nine distinct transformations covering all the favorite consonant groups of English speech; as follows:

1. Straightening its curve adds n, thus, rn, ln, tn, dn, fn, vn

2. Waving its curve adds m; thus, tm, dm, pm, km, jm.

3. Looping its ring, or reversing the course of the pen after forming its ring, without changing the curve, adds r; thus pr, br, tr, dr, or pra, tri.

4. Looping ~~[illegible]~~ its ring and straightening its curve, or reversing the pen after forming its ring and then straight-

tening its curve, adds l; thus tl, kl, bl sl; or kln, pls slo

5 Substituting a small hook for its ring without change of curve, except to halve short for light, and lengthen long for heavy sound, prefixes t; thus, tr, tl, tn, tm.

6 Substituting a large hook, without change else, prefixes th; thus tht, thd, ths, thz.

7 Adding a small terminal hook without other change, adds st; thus, rst bst nst mst.

8 Adding a large terminal ~~ring~~ hook, without else adds sd; thus ssd ksd psd nsd msd.

9 Straightening stem and adding small terminal hook with forward motion adds nt; thus, pnt, snt, knt, bnt, jnt.

10 — Same as nine, except, large hook, adds nd; thus mnd, znd.

11— Same as 9 except small hook with backward motion; adds ns or nz; thus nns; dns pns dns

NOTE.— Wave stem letters do not take hooks, BUT RING LETTERS ONLY TAKE HOOKS. This renders the characters in last examples, and all similarly constructed, perfectly distinct.

12 Same as 11 except large hook with backward movement, adds nts {nds} or {ndy} nty; thus mnts, snts.

13 Dropping ring and adding small terminal hook, without change of stem, adds sh; thus, nsh, ssh, see note following 11.

14 Dropping ring and adding large terminal hook without change of stem, adds shn; thus nshn, mshn, sshn, zshn.

15 Dropping ring, straightening stem, and small terminal hook, forward movement adds t; thus,

pt, bt, ft, vt, st nt mt

16. Same as 15 except large terminal hook, adds d ~~nd~~; thus nd md td sd

17. Same as 16 except small terminal hook, backward movement, adds s or z; thus, rs ls ns ms

18 Same as 17 except large hook, adds sts } or [illegible]; thus, sts nts, mts, pts.

19 Converting ring to small hook and straightening stem, ~~adds~~ prefixes s; thus sr sl, sn sm, st ss sz

20 Same as 19 with small terminal hook, forward movement, adds nt; as rnt, prefixes s and adds t; thus snt smt sst szt sot

21 Same as 20 with large terminal hook, forward movement, ~~adds~~ prefixes s and adds d; thus,

ssd, ksd snd, smd.

22 Same as 21 Except small hook with backward movement; prefixes s and adds s or z, thus sss szs sns sps sfs sehs x Initial s hook may be either backward or forward. Remember again that hooks belong to ring letters only, and do not attach to waves or plain stroke letters.

23 Same as 22 Except, large terminal hook, backward movement, prefixes s and adds ts or tz, ds or dz; thus snts snts ssts sfts

24 Substituting large initial hook and straightening stem, prefixes s and adds t; thus, snt smt, spt sft sst.

25 Same as 24 with small terminal forward hook, prefixes s and adds nt; thus snnt smnt

x
27 ~~26~~ Same as 25 except, small terminal hook, backward movement, prefixes s and adds rs or rz; thus sprs, strs smrs

x26 Same as 25 ~~except~~ ex-cept, large terminal hook, forward movement, ~~adds~~ prefixes s and adds nd; thus smnd spnd sgnd

28 Same as 27 except large terminal hook, backward movement, prefixes s and adds rts, rtz, rds, rdz; thus, sprts smrts, strts,

29 Substituting small hook for initial ring, adding small terminal hook inside of curve, prefixes t and adds t; thus tnt tst, tmt tlt.

30 Same as 29 except large terminal hook inside of curve prefixes t and adds d; thus tsd, tnd, tpd, tgd

31 Substituting large hook

for initial ring and adding small terminal hook, inside of curve, prefixes th and adds t; thus, thnt, thst, thol

32 Same as 31 except large terminal hook inside curve; prefixes th and adds d thus thsd, thmd, thpd.

33 Same as 4 except small terminal hook added with forward movement, adds lt; thus nlt, mlt, plot

34 Same as 4 except large terminal hook, forward movement; adds ld thus sld, kld, blad, mald

35 Same as 34 except small terminal hook, backward movement, adds ls or lz; thus, sls, nls, mls, fills or false.

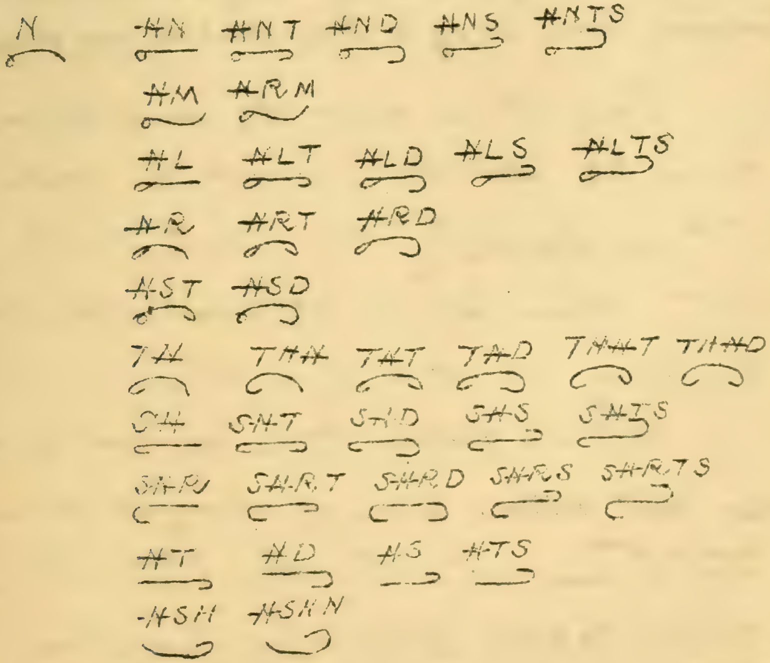
36 Same as 35 except large terminal hook, backward movement, adds lts, ltz, lds or ldz; thus, nlts, slts, holds

37 Same as 3 except small terminal hook added inside curves, adds rt; thus ort mort kort.

38 Same as 3 except large terminal hook, inside curves, adds rd; thus prd, lrd, bōrd.

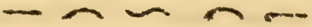
39 Reversing after forming the ring and changing the curve into a wave, adds rm; thus, form, torm groom

VIEW OF THE TRANSFORMATIONS OF N.


N
-N -NT -ND -NS -NTS
-M -RM
-L -LT -LD -LS -LTS
-R -RT -RD
-ST -SD
TH THN THT THD THNT THND
SH SHT SHD SHS SHTS
SHR SHRT SHRD SHRS SHRTS
-T -D -S -TS
-NSH -NSHN

The movement of the pen in tracing

Horizontals, is from left to right, thus



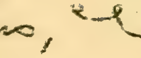
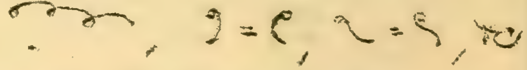
Perpendiculars, from top to bottom of the paper; thus |)) ((

Inclines leaning toward the left, downward; thus, \ \ \ \ \

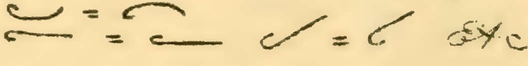
Inclines, leaning toward the right, either downward or upward. The following are struck.

Invariably Upward [illegible]

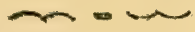
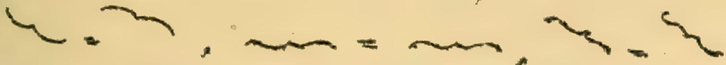
Invariably Down [illegible]

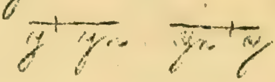
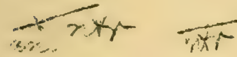
Ring letters close into each other and may be struck forward or backward; thus,  equal 

EXCEPT, when pen is reversed after forming the ring to add it, l, etc.

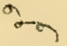
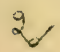
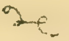
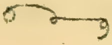
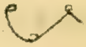
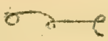
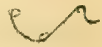
Initial hooks take the inside of curves and either side of straight stems; thus  Etc REMEMBER_

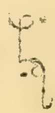
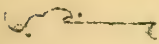
HOOKS BELONG TO RING LETTERS ONLY. Never attach a hook to any plain straight, plain curve, or ANY ~~#~~ WAVE CHARACTER.

Plain curves connect with an angle as do also waves; thus  

When two straight lines meet indicate the point of joining by a short cross at right angles; thus   or &c

Wave stems may be indicated by the direction the pen takes in forming the circle following. Compare,

Kpmtn  pmp
 Kpmtn,  pmp
mnnk,  fsmpm 
mnmk,  fsmpm 

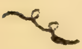
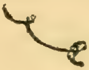
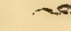
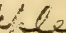
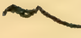
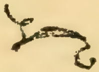
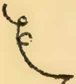
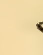
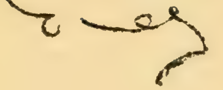
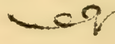
Capitals may be indicated by dots placed at such point as will indicate the letter intended; thus,  Tom Jones;  Tom Smith

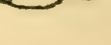
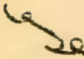
Vocalization is expressing, suggesting or indicating the vowel sounds of words.

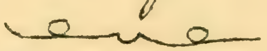
Our vowel characters are the simplest strokes, selected to give lineality to the writing, so far as possible, and are used, as are the vowel sounds in speech, to connect words and syllables, which may be joined continuously until a colon, dash, period or new paragraph is reached. No movement is without its signification. We have no rule of position — nothing except the punctuation marks stated, which renders it necessary to disconnect words. Phrasing may proceed until the writer reaches such point on the paper as he chooses to leave off and begin a new phrase. Lined paper is unnecessary, so it adds nothing to the legibility of the writing, which may be done by the experienced writer, in the dark or without looking at the paper.

Consonant sounds are announced, when the vowel sound precedes; as, ap, og, air, earth; enounced when the vowel sound follows; as, pa, gay, pre.

Only one vowel, as a rule, is admissible for each word, and that ~~as~~ should be the most suggestive, ~~vowel~~, which as a rule, is the first vowel in announced sounds, ~~and~~ or the first or last vowel in enounced sounds. IN THE WRITING IT PRECEDES THE CONSONANT ELements of the word. Its ~~propert~~ proper position is indicated, first, by the rule for denoting announced and enounced sounds, — second, by the sense of the line, called the context. All ring letter forms, without exception, and all other characters except those

which are specially shaded to represent other sounds, INDICATE ENOUNCED SOUNDS WHEN WRITTEN LIGHT, and ANNOUNCED SOUNDS WHEN SHADED; thus,
 pap  fog,  apple,  able,
 naskun,  com. n. cackun
 convocation,  inspection
 defmakers,  deglutition.

When necessary to connect a syllable it may be done by writing its suggestive consonant element, preceded by its vowel; thus,  bladders,  fondly.

When necessary, the final vowel of a word may be written, and is readily recognised as such, because the vowel following it belongs to the next word; as  many men.

Vowels may be largely dispensed with in writing, but to what extent, depends upon the writer — his experience, familiarity with the subject of his notes, ability from memory to utilize brief suggestive forms &c. Vowels are to be dropped, only as experience shows that they may be safely dispensed with. Short-hand in its briefer forms is a make-shift, and like hurriedly written long hand, is often decipherable only by the writer to whom it may be perfectly legible.

Most monosyllables may be expressed or fairly suggested, stenographically, by a single vowel followed by one or two letters, or by one of the contracted forms of ring letters, which, besides their simple combinations with the vowels, are subject to six hundred and twenty-four others, which are conformic covering many thousands of the most commonly recurring words.

Not unlike the head of man in this respect the heads of words of two or more syllables, suggest their individuality more strongly, AS A RULE, than any other part. Add of the following elements, if necessary, as many only as are required to recall the word to mind.

The words thoughts, thinks, things, are derived from the same original. Thought and thing are comprehensive in their meaning. The term thing may be used to designate each individual existence, simple or compound, whether it relates to object, occurrence or phenomena, or to substance, action, quality, limitation, position, etc., be such object and its attributes, real, as when cognizant to our touch, vision or presence, or imaginary, as when restricted to the mental and emotional experiences of our nature.

We are sufficiently accurate when we say that there are twenty-seven simple sounds heard in English speech. All are agreed as to the number of consonant simples, but as to the vowel simples, some claim two or three more than others, of sounds having fine shades of difference. We can well afford to dispense with such as require a highly educated ear to detect. Twenty-seven distinct sounds are sufficient. With only four of a series of ten figures we are able to form 9.999 numbers; with five, 99.999. Of course words are not formed on the same principle. There are certain favorite [illegible] to, [illegible] to sounds, also significant combinations known as words, prefixes and suffixes, which enter into their ~~[illegible]~~ composition. Even on this principle, the capacity of twenty seven sounds to furnish words is inconceivable.

A simple sound is one that cannot be separated into two or more constituent elements.

There are 12 simple vowel sounds, which are usually grouped in families by lexicographers, and divided into longs and shorts. These terms are misleading, as vowels are really long or short according to the stress or accent put upon them in utterance. In a monoliteral alphabet every vowel has its name, which is its sound. A diliteral alphabet necessitates the use of words to represent differences between the sounds it admits and those it excludes. Long, short, broad and Italian are simply names which used to denote distinctions between English vowels. The long sounds are the alphabetic name sounds — three simple and two compound — indicated in the following table by a short dash over the letters. The shorts are sounds not alphabetically represented, marked by a short half circle over them. The broad sound is indicated thus ^ and the Italian thus, ˇ

TABLE OF ENGLISH SIMPLE VOWELS

A FAMILY.	ă ⟨at⟩	ā ⟨ate⟩	ǎ ⟨art⟩	â ⟨all⟩
O "	ŏ ⟨odd⟩	ō ⟨oak⟩	o͝o ⟨foot⟩	o͞o ⟨ooze⟩
E "	ĕ ⟨egg⟩	ē ⟨eke⟩		
I "	ĭ ⟨it⟩			
U "	ŭ ⟨up⟩			

Of these 12 simple sounds, only three are represented in the English alphabet. I long and U long which are represented, are compound sounds, the former, in the blending of ă or ǎ with a following ē or ĭ; the latter, of ē or ĭ with a following o͞o

Two compound sounds sufficiently important to be entitled to alphabetic representation, are also excluded, but are sometimes orthographically represented by ou and oi. The former is a compound of ŏ or ă with a following ōō; the latter of â with ĭ.

It is impossible to utter a consonant sound without the aid of a vowel. Indeed, vowels are shaped by the organs in utterance, and these shapes are the consonants. Learning to spell, or to name orally the letters forming a word, precedes learning to write. We must have names for letters to enable us to spell. It would no doubt help the student to teach him early that the alphabetic name of the letters might change in the word. Instead, for instance, of teaching him to say ar-ā-pe, rap, teach ră-ă-ăp, and explain until he understands the principles involved

This is no doubt the proper method of teaching Phonography; but it might not be adapted to Orthography.

The following table of simple consonants, numbering fifteen, is classed in family groups. Twelve of them form six pairs of cognates, each of which has its light and heavy sound, the former of which we indicate by a small half circle over them, and the latter by a short dash.

TABLE OF ENGLISH SIMPLE CONSONANTS.

Labials.	P̆,	B̄	—	F̆,	V̄	
Dentals	T̆	D̄	—	S̆	Z̄	
Gutturals	K̆	Ḡ	—			H.
Nasals	N̆	M̄				
Lingual	—					L R

The English alphabet provides one or more letters to represent each of these sounds. It also provides for the following compound sounds: J equals dzh; Q = Kōō; W = ōō before vowels; Y = Ē or Ĭ before vowels. X = ks

The author finished writing his book on April 29. On looking over the stencils, he finds these two pages inadvertently left blank and so many other evidences of what may be taken for carelessness or unjustifiable haste, that he feels constrained to say this in explanation:

From March, 1874 to April 15, '89, as Book-Keeper and in other capacities, I have been in the employ of The Singer Mfg. Co. On the day last named I received notice, that in accordance with the demands of the Home Office that expenses should be reduced, it had been decided to dispense with my services, and throw my work on others who could attend to it. In consideration of my long service, I was generously accorded two weeks' pay without being required to render service for it. I instantly resolved to bring out this work, and in this form as I had not the means to pay for engraving and printing. I had perfected the systems about a year previously, and had partly written what was intended f i an exposition of them. As the responsible head of a family, the emergency required that I should bring out the work in two weeks, if I would make the all important bread and butter connection. It had also to be compressed within the narrowest limits, without the omission of any essential feature. Much of what had been written was struck out, and what remained was in such a chaotic condition that the whole work had to be rearranged, and besides this much new matter found in illustration. The work as newly conceived and elaborated, went directly upon the stencils. My hours of daily labor began at six A. M. and sometimes extended to one A. M. Only one hundred copies are to be issued, and all except paper and title page will be the work of my hands.

Under the circumstances the author begs that the purchaser will generously overlook the poor chirography, the many erasures, and such other imperfections as may be naturally attributable to the causes stated.

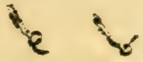
St Louis,
April 30th, 89.

There are certain labialized consonants, ~~not for~~ similar to Q=kōō, which are not provided for alphabetically, but orthographically as follows: tw <= tōō> dw <= dōō> sw <= sōō> gu <= gōō> wh <= hōō> thw <= thōō> There are also certain aspirated consonants not provided for alphabetically but orthographically as follows: Th <= th> th <= dh> ch <= tsh> sh <= sh> zh <= zh>

Phonography is necessarily the basis of Short-hand. The student should first give his attention to the former until he is able to readily substitute phonographic for orthographic expression. We shall now give lists of words expressed in both forms, followed by the same words in short-hand. Remember, we learn by comparing and taking notice of analogies & differences.

Phon. Cap. [illegible] – Sm. Let. [illegible]
[illegible], [illegible]

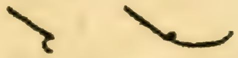
S-H Letter ╲ <Dotted for Cap.>



Orth. ~~Let~~ Cap. <none>, Sm. Let. <none> = ŏ o͞o or = ă o͞o
Thou, now

Phon. Cap. Od – Sm. Let. d
Ud, sd

Shorthand Letter ╲ <Dotted for Cap.>



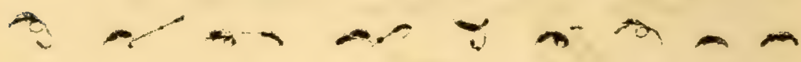
Orth. Cap. I – Sm. Let. ī <long = ăē or ăī>

Bind, sign, my, died, guide, dye, buy, aye, eye. Note. U is euphonically inserted between g and i in guide to denote that g has its hard sound. So in guilt, but not in gilt. Their meanings and syntax are thus indicated but may be reversed in the sentence, which would be the case if one should be substituted for the other by a careless or "bad" speller. Such ineffectual patchwork abounds in orthography.

Phon. Cap Z. Sm. Letter z

Ezsk, uzs, oz, bzk, vzk, bz, fz, z, z.

Shorthand Letter ⌢ <dotted for Cap>



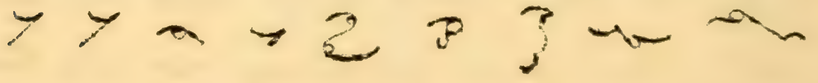
Orth. Cap I — Sm. Let i <short>

him, hymn, been, hear, women, quilt, English, busy, valley

Phon Cap E — Sm Let. ε

Ireo, reo, fes, reo, geoze, veoe
Esoew, fene, yaoe

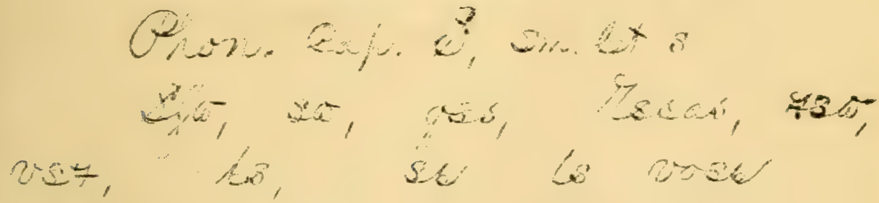
S-H. Letter ⌢ <Dotted for Cap>



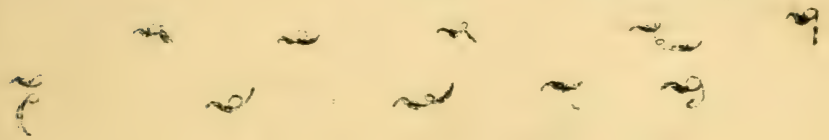
Orth. Capital A, Small letter ā (long)

The letters representing the sound have a line drawn under them.

able, ale, pain, Canaan, gaol, gauge, day, eight, they, great

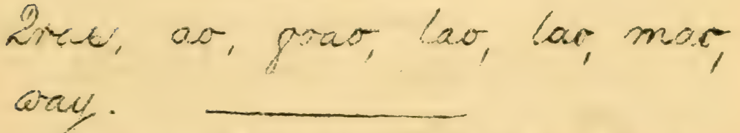

Phon. Cap.
Sm. let

Short Hand Letter ~ (dotted for Cap.)

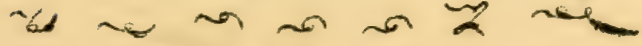


Orth. Cap. A— Small Letter ă (short)

~~at~~ bat, air, ~~at~~ prayer, there, their, swear, laugh,



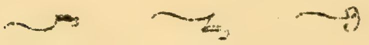
S-H Letter —— (Dotted for Cap)



Orth, Cap A – Sm. Let ă (Italian)
Art, heart, guard

Phon Cap Cl – Sm Let l
Clos, rlos, vlih

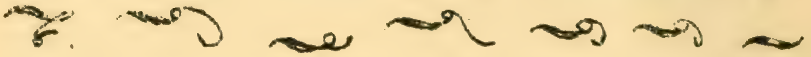
S–H Letter ~ (Dotted for Cap)



Orth Cap. A – Sm Let â (broad)
Water, fraud, law, form, broad, brought, awe

Phon. Cap. Ch – Sm Let h
Ghso, yohk, oh, yhoo, fohk, fohs, h

S–H. Letter ~ (Dotted for Cap)



Orth. Cap (none) Sm. Let. (none) = âi
Boy, toil

8V78

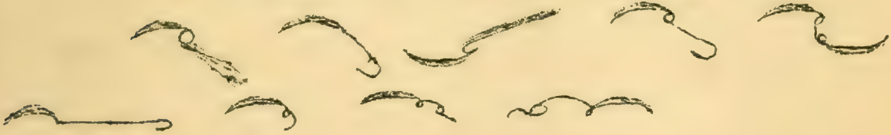
Orth Cap E — small Let. ē (long)

Evil, feet, seize, field, clean, mete, key, people, marine. This sound and short ĭ are cognates.

Phon. Cap E — Sm Let ɛ

Eyeσ, yɛb, uɛrn, yɛσb, rσɛs, σɛb, rɛ yɛyσ, σaσɛs.

S-H. Letter ⌒ (Dot for Cap)



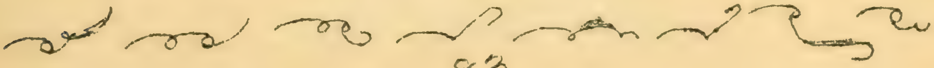
Orth. Cap E, Sm. Let ĕ (short)

Dress, measure, leopard, said, any, says, friend, bury.

Phon Cap Ʒ — Sm. Let ɜ

Hoɜu, σɜnσ, σɜflob, uɜb, ɜsɛ, uɜn, yoɜsb, fɜre

Sh-h. Letter ⌒ (Dotted for Cap)



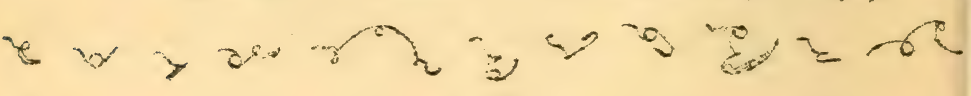
Orth. Cap. U — Sm. Let. ŭ (short)

Up, done, hut, dollar, sofa, heard, does, blood, gracious, sir, zephyr. This sound seems to have a strong affinity for an unvoiced r, which it completely assimilates when unaccented. It has a similar but less marked affinity for l. From such words as centre, theatre, peddle, nettle, it may just as well be omitted and classed with such compounds as pr, tr, cl, in prop, trap, clap etc.

Phon. Cap. Ɛ — Sm. Let. ɛ

Ɛg, hɛs, rɛo, bɛoo, usyɛ, rɛob hɛn, fɛel, roɛaɛu, uɛo, nɛyo.

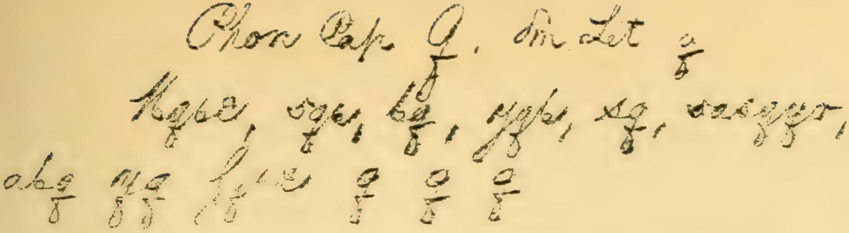
S-H. Letter ~ (Double for Cap.)



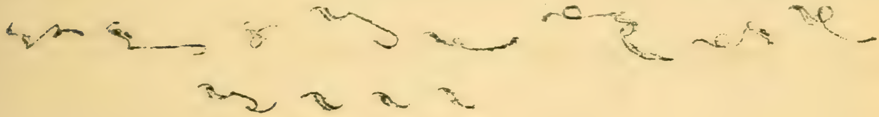
Orth. Cap. U — Sm. Let. ū (long = ĭ oo, ē oo),

Duty, mute, due, feud, new, manoeuvre, adieu, view, beauty, ewe, yew;

Phon. Cap. Sm. Let



Short-hand Letter (Ditto for Cap)



Orth. Cap. O — Sm. Let ŏ (short)

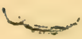
On, hog, fond, was. This sound and ă are equated, the difference being chiefly in their lengths. We compound the vowel sound in our with ŏ o͞o, the Germans, with au = ă o͞o

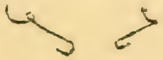
---

Phon. Cap. Ce — Sm. Let e

Ces, rev, yesh, gem.

Short-hand Letter (Ditto for Cap)

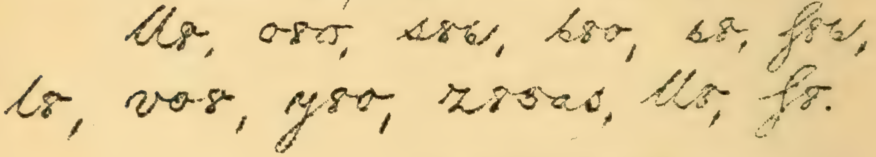
 also represented by word-sign (

ĕ 

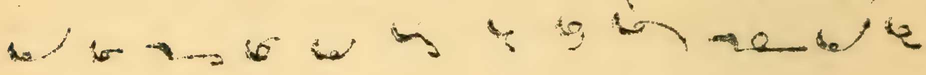
Orth. Cap O — Sm Let ō <long>

So, roll, note, door, toe, boat,
though, grown, four, yeoman, sew, beau

Phon Cap 8 — Sm Let 8



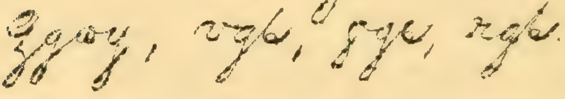
S-H Letter ◡ <Others for Cap>



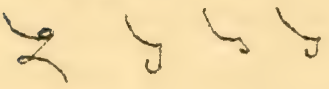
Orth. Cap. O — Sm. Letter o = o͝o

Wolf, good, put, could

Phon. Cap G — Sm. Let g



Short-hand Letter \



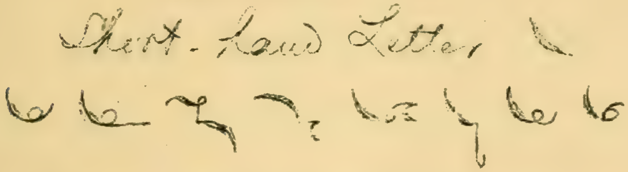
Orth Cap O — Sm Let o = ōō

Do, moon, canoe, youth, truth

juice, view drew

Phon Cap G — Sm Lttr g
[illegible]

Short-hand Letter

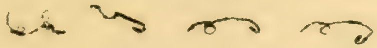


Orth, Cap T — Sm Lttr t.

Top, butt missed minced.

Phon Cap K — Small Letter
[illegible]

Stroke, upward.
S-H Letter (dotted for Cap.)
{A Cons-Letter subject to the changes noted opp. }



Orth. Cap D — Sm Letter d
Dog, bad

Phon Cap Th — Sm Letr ʋ
thev, fabi.

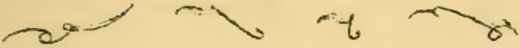
Shorthand Letr σ struck upward <Dot for Cap>
<A Ring Letter subject to the changes noted on pp 7
ʊɔ · ⌒ɔ

Orth Cap S, — Sm Letr s (+ c soft)
Dress, face, case, civil

We would caution the Student against doubling letters, the necessity for which rarely happens in Phonography. Doubling is an orthographic device for denoting sound. We write caned, canned, hoped, hopped, robed, robbed, orthographically, but phonographically rɛsb, rasb, rσpt, ropt, σrfb, ɔrfb, because there is obviously no need of doubling when we have a letter for each sound.

Phon. Cap U — Small Letr u
thoɜu, yɜu, rɜu, uɛyzo

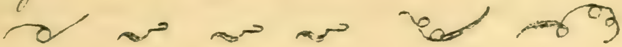
Shorthand Letter 6 ^struck upward <dotted for Cap>
<A Ring Letter subject to the changes noted on pp >



Orth Cap Z — Sm z
Zeal, raze, raise, rays buzz, Xebec

Phon. Cap N — Sm Letr n
Nēw, osn, osn, osn, fen, nefər

Shorthand Letr 6 ^struck upward <dotted for Cap>
<A ring letter subject to the changes noted on pp >



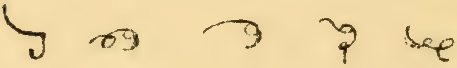
Orth Cap K — Sm Letr k <hard c>
Kite, cat, school, back pique,

Phon Cap R — small letr r
Rze, ras, wrap, oer, fer

Orth Cap 'G' — Small Letr g ⟨hard⟩
Good, dog, Egg, Gherkin, rogue,

Phon Cap V — Sm. Letr v
Vgb, bev, 3v, veores, osv.

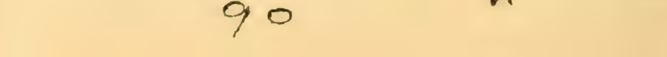
Shorthand Letr 9 ⟨Dot for Cap⟩



Orth Cap ⟨none⟩ Sm Let ⟨none⟩ Ch = tsh
Charm, much, match, vermicelli
Ti and tu in Christian and culture, organically glide into a sound very similar to this, but Roeuezas and Reoezgo are doubtless preferable forms.

Phon Cap R Sm letr r
Rloo, ver, var, yeooereoe

Shorthand Letr) ⟨Dot for Cap⟩
⟨A ring letter subject to the changes noted on pp ⟩



Orth Cap J. Sm Lett {also Soft g
= dzh}

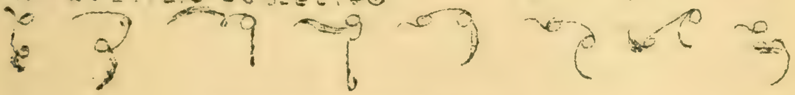
Jug, wedge, region, gorgeous, marriage, soldier, verdure, collier, grandeur. When di and du precede a vowel sound in the same syllable, they generally glide into this sound in easy natural speech.

Phon Cap Ɐ — Sm Lett ɐ

Hev, gɘt, oɘres, vhoɘeu, saost, yeorgo, ubdɐo, voastgo.

Shorthand Letter ɔ (dot for cap)

A RING LETTER SUBJECT TO



Orth Cap X — Sm Lett x (= ks)

This sound is always preceded by a vowel.

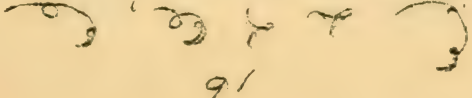
Vex, locks, oaks, aches, cheques

Phon Cap Ꝗ — Sm Lett ɋ

Veɋ, oɋ, ɘɋ, ɜɋ, Ureɋ

Shorthand Letter ɔ (downward; dot for Cap.)

(A ring letter subject to the changes noted on pp)



Orth Cap X — Small x <=gs>

When x precedes a syllable beginning with a vowel it generally goes into this sound.

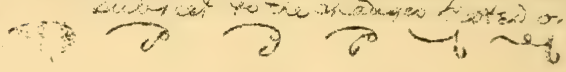
E_x_alt, e_x_ist, e_x_ert, Eggs, [illegible]

Phon Cap Gz — Sm Letr gz

Gzhoe, Gzlue, Gzeoe, Gz, oaz

Shorthand Letter 9 (down) or 6 (dot for cap)

A ring letter subject to the changes noted on page 7



Orth. Cap Q Small Letr q <=koo>

Quick, ac_qu_aint

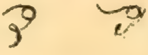
This sound is often etymologically the equivalent of wh (hoo) Qui? Quae? Quod? &c Who? Which? Where? What? &c.

Phon Cap W Small Letr w

Wer, _awese_

Shorthand Letr 9 (down) dot for cap

(A ring letter subject to the changes noted on pp)



Orth Cap (none) Sm. Letr (none) = $\dfrac{\text{Wh}}{\text{koo}}$

Why, When, Whither — largely interrogative. See remarks on Koo.

Phon Cap Zr Sm. Letr zr

Zrz, rao, rELeo

S-H Letr Z (down) dot for cap.

(A ring letter subject to all the changes denoted on pp)

3 9̇ = 2

Orth Cap W — Sm. Letr w (= oo before vowels)

Always initial in words and syllables except when it forms part of a labialized consonant; as kwo, two, swo &c. Any consonant that is susceptible may be labialized by adding this sound.

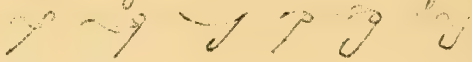
Worm, well, wet, will, wind, liquid

Phon Cap G — Sm. Letr g

Geo, gho, gel, geo, gzich

Shorthand Letter I {dotting} dot for Cap

{1st ring letter subject to the change noted on pp. }



Orth. Cap. C — Small Letter p

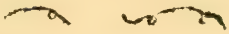
Cen, nap

Orth. Cap E — Small Let. g

Eyes, sog

S-H Letter on {dots for caps}

{1st ring letter subject to the change noted on page }



Orth. Cap B — Small Letter b

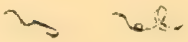
But, tub

Orth. Cap F — Small Let. f

Fees, sef

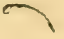
S-H Letter on {dots for Cap

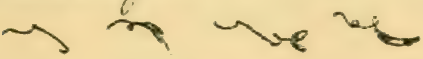
{1st ring letter subject to the change noted on pp }



Orth Cap. F. Small Letr f <= Greek ph>
Fat, if, physic, rough

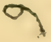
Phon Cap. Y — Sm. Letr y
Yaw, ey, yener, ocy

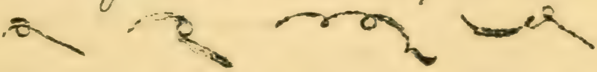
Short-hand Letr  <Dot for Cap.>
<A ring letter subject to the changes noted on pp >



Orth Cap V — Sm Letr v
Vine, evil, nephew, Stephen

Phon Cap Y — Sm Letr y
Yzs, ɛyzɛs, sɛyg, Ulsɛyzs

S-H. Letr  <Dot for Cap.>
<A ring letter subject to the changes noted on pp >



Orth Cap R — Sm. Letr r
Run, rhetoric, fear, care, tree

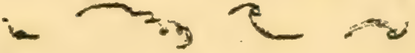
In English speech trilled r is seldom heard, and announced r in many of its connections is quite unheard. Centre, caper, &c., are pronounced as if spelled sentŭ, capŭ. It is doubtless best in such words to write them as if r had assimilated ŭ, rather than ŭ, r; thus centr, capr. The sound ŭ is organically injected between r and almost all vowels which precede it in the same syllable. It should not be written on this account alone.

Phon. Cap. Oo — Small Letter o

Ooes, ossoers, yeo, rao, loe

S-H. Letter ⌒ (Better for cap.)

Let King Letter subject to the change noted on page



Orth. Cap L — Sm Letr l,

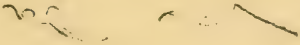
Love, fall

Phon. Cap ʊ Sm Letr ʊ

Ʊeu, ykʊ

S-H. Letter σ <Dotted for Cap.>

<A wing letter subject to the changes noted on page >



Orth. Cap. M — Small Let. m

Man, aim

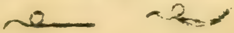
Phon. Cap. B — Sm. Letr. b

This letter connects with the following from the top.

Bas, ab

S-H Letter σ <Dot for Cap.>

<A wing letter subject to the changes noted on page >



Orth. Cap. N — Sm. Letr. n.

Nap, pen

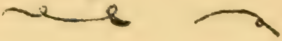
Phon. Cap. S — Small Letr. s

<A σ without its horizontal stroke, and connecting with following letters from the bottom.

Sag, gas

Phon. Letter ⌒ (with. Cap)

(A ring Letter subject to the changes noted on page)



This finishes our review of the Ring Letters, each of which may undergo thirty nine distinct changes, described elsewhere in part which treats of graphic materials.

Orth. Cap (none) Sm Letter (none) .ng

Always announced — the vowel preceding

Bring, tongue, being

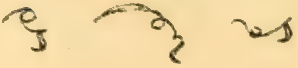
Phon. Cap (none required) Small Letter ⊙

A ⌒ with horizontal stroke & connecting from both

Shoes, bees, fees

S-H Letter ʒ (no cap. required)

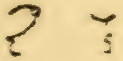
This letter is shaded — its sound always announ



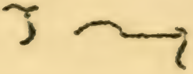
Orthographic announced nk
Wink, think

Phon. Expression, [illegible]

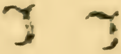
S-H Letters (unrelated)
No deg. required — always announced



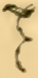
Orth. Announced ngg in {finger / lingering}
Phon Expression, [illegible], [illegible]
S-H Letter } thin, always announced



Orth announced ngl in {angle / angel}
Phon Expression [illegible], [illegible]
S-K Letter } thick, always announced



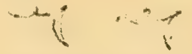
Orth. Announced nge in change
Phon. Expression [illegible]
SH Letter } thin, always announced



Orth. announced ngng in {wringing / ringing

Phon. Expression [illegible], [illegible]

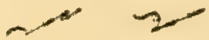
S-H Letter (thick, always announced.



Orth. announced ntr in {interest / banter

Phon. Expression [illegible]

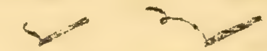
S-H Letter / upward thin, always announced.



Orth. announced, ndr, in {under / founder

Phon. Expression [illegible]

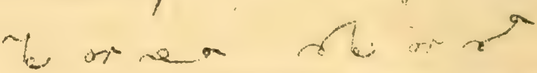
S-H Letter / upward thick, always announced



Orth. announced mp in {ample / sample

Phon. Expression [illegible]

S-H Letter, ~~thick~~ | thin, always ann'd.

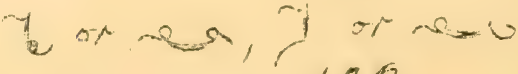


Orth. announced mb in {amble / ambition

Phon. Expression [illegible]

S-H Letter | thick

Ring letter contractions are often preferable to the letter. Can be used as repeating sign for many like



Orth. announced syllabic en or in

Short hand Letter n thick, announced.

Enjoin, Engine, Envelope

Orth announced [illegible] Sh Letter n thick, announced
as [illegible] instead of unjust

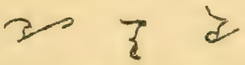
Orth Cap (none) small l. (l.case) tw

twist, twang, twaddle,

Phon. Cap Ŧ — Small Letr ŧ

ŧeuw, ŧaŋ, ŧebo.

S-H Letr s downward thin, always announced

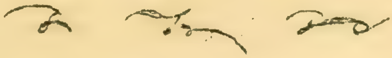


Orth dw

Phon Cap Ŧ — sm letr ŧ

Dwell = ŧɛo, Dwarf = ŧhorf, Dwindle = ŧɛsbo

S-H Letter s downward thick, always announced

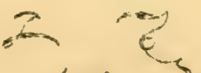


Orth qu in Queen & gw in Gwinn

Phon Cap V — sm Letter v

vhye, Ves

S-H Letter s down thin always announced

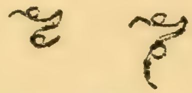


Orth. ngu in {language / languid

Phon. Sign. [illegible] = [illegible]

[illegible], [illegible]

S-H Letter ℓ down, thick, always pronounced



Orth. Cap. H — Sm. Let. h

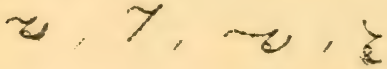
Always pronounced except when it is joined to an aspirated consonant; as ch, th, sh &c.

Hat, horn, heart, hope

Phon. Cap. [illegible] — Small Let. [illegible]

[illegible], [illegible], [illegible], [illegible]

S-H Letter / thin, down, always pronounced. Thicken for hr /; lengthen for hm /; lengthen and thicken for hl / — all pronounced



Orth. Cap. Y – Small Letter y {= ē before vowels}

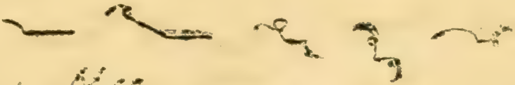
I sometimes represents the consonant sound of this letter, which as a consonant is always pronounced.

Yet, you, filial, bagnio, cognac

Phon. Cap. Z – Sm. Letr z

Zeb, Zes, yeozao, faszs, rszar

Short-hand Letr – thin; [illegible] thicken to add r; lengthen to add m; lengthen and thicken to add l; thus – y, – yr, – ym, — yl all pronounced.



year ~ yellow ~

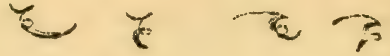
Orthographic th

Thin, thick, ethics, ethel

Phon. Cap. th Small Let. o

thes, thr, [illegible], [illegible]

Shorthand letter (Box for Cap
Make thin for unvoiced sound & thick for voiced.



Orth th th

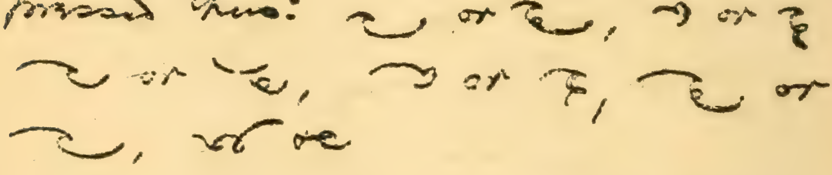
Then, there, other — a thicker sound than the preceding th.

Other Cap Th — Small Ltr (

Thes, las, else.

S-H Letter ((Same as above)

The initial) is also provided for in the ring letter contractions. Example words in this and last paragraph may be expressed thus:

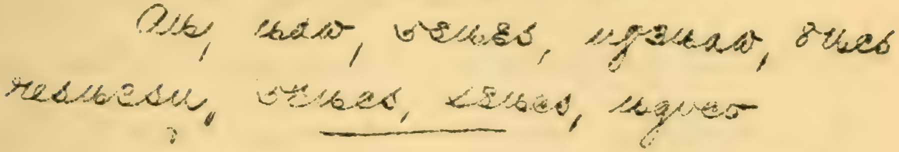


Orth sh, ch, zh

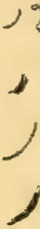
Ash, Shall, machine, special, ocean, conscience, mission, nation, sugar. The sounds expressed by ci, si, ti and ti generally blend into this sound when they pre-

and 2 vowels in the same syllable.

Phon ~~Letter~~ Capital Ue — Small letter ue



Shorthand Letters

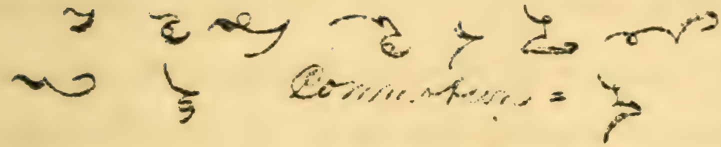


thin down, announced

thick down, announced

thin down, announced

thick down, announced



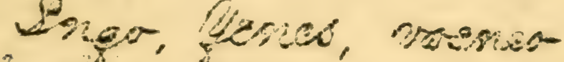
Commutation =

Orthographic ge, etc.

azure, vision, glazier

See remarks on sh

Phon Cap. Zh — Small Let. zh



Shorthand Letters — same as sh

We have exhausted our stock of shorthand graphic materials for English use. The principles on which our short-hand is based are applicable to any language. For foreign use it would be necessary to more or less, reassign ~~the~~ certain letters.

There is not any need of such change, however, in our Phonographic alphabet, as we have ample materials left to provide for any of the European sounds we have omitted, so our alphabet may be made international in Europe.

Phon. Cap. L2 — Small letter 2 may represent German ch. — heard also in Scotch, Irish, Polish and Spanish.

Phon Cap Ul or L2 (both modeled after the figure 4) may represent German modified g. Small Letter u

Phon Cap 8b — Small letter b may

be used for German ü also heard in French and other languages.

Other Cap Ff — Small letter f may be used for German pf. as in pferd.

Other, Cap Oi — Small letter oi may be used for French oi as in pentoir.

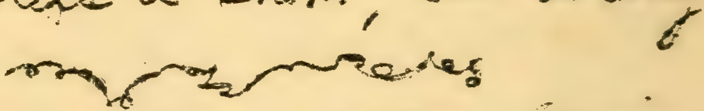
For Stenography, Longhand punctuation marks are used, but for Short-hand, marks to represent the more frequently occurring stops are selected with a view to giving ~~to giving~~ the writing lineality, so far as possible. For the

Comma, use ʃ or ⁓ stroke in the direction of the lines of writing, connecting the words, without lifting the pen. The comma stroke are unshaded. For

Semicolons — use shaded strokes like the commas, struck in the same way. For the ~~Col~~

Colons — use comma terminating with a small ring, struck in the direction that will bring nearest to the line of writing, thus ∫ or ⌣. If the last letter is a stroke letter, the ring may attach directly to the stroke, thus:

Life is short, art is long.



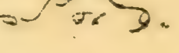
After a colon begin a new phrase

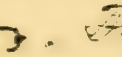
A TERMINAL RING IS NOT A LETTER, BUT A PUNCTUATION MARK TO WHICH YOU CANNOT ATTACH A FOLLOWING LETTER. For a ~~dash~~

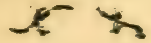
Dash, use a small terminal ring, flattened or looped, or even a ~~[illegible]~~ ring, otherwise the same directions for Colon. For the

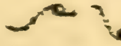
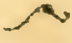
Period — use a large terminal ring. To begin a

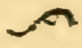
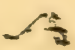
New paragraph, to follow loop or flatten the large terminal ring. For

Interrogation, use comma marks ending with qu; thus . Continue to phrase after this mark, if desirable. For

Exclamation — use comma marks with x, thus . For

Parenthesis — open commas thus 

Laughter  Applause 

Objection  Exception 

Accent is utteration of stress laid upon a syllable. Its function is logical, when the object is to denote the correct signification of the word; as Ex'ile, Exile', Object

object', ab'sent, absent'. Its function is euphonic, when the object is to render the word harmonious in cadence and measure; thus rep'robate, coalesce', benefac'tor, incon'gruous. Accent may fall on the radical syllable; as in revert', inclose'; or on a subordinate one, as in dis'cord, im'print.

Emphasis to the sentence is what accent is to the word. Emphasize successively the words and phrases in the following question, indicated by the figures 1, 2, 3, 4, 5, 6, 7; and see how many different answers are required.

'Will you drive Dexter, through the field, to town, today

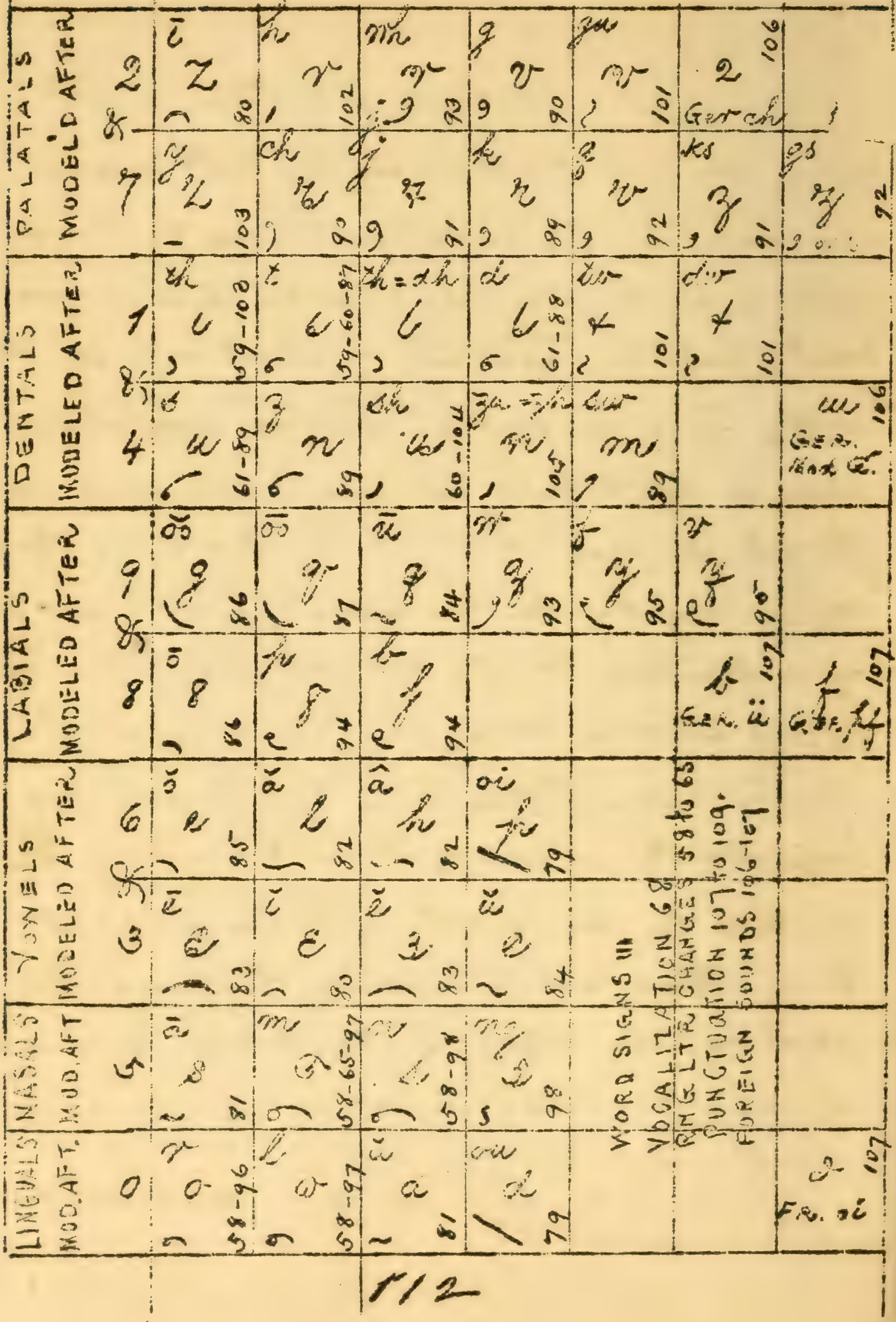
$\underset{1}{\text{Will}}$ $\underset{2}{\text{you}}$ $\underset{3}{\text{drive}}$ $\underset{4}{\text{Dexter}}$, $\underset{5}{\underline{\text{through the field}}}$, $\underset{6}{\underline{\text{to town}}}$, $\underset{7}{\underline{\text{today}}}$

We have only ten word signs, as will be seen by the list which now follows. We take the pains to describe each carefully because it is important that the ~~[illegible]~~ beginner of shorthand should write them correctly. ~~Use the light lines~~ The beginner should use a soft lead pencil, with soft unglazed paper. For the light strokes, bear very slightly on the pencil — and scarcely by a feather to its weight — and for the heavy strokes, only slightly increased ~~[illegible]~~ pressure. These little words are very important, some of them indicating the structure of the words which follow them, thus and otherwise, helping the writer to recall to mind the sense of the notes. The following are invariably struck downward, alternating as light and heavy:

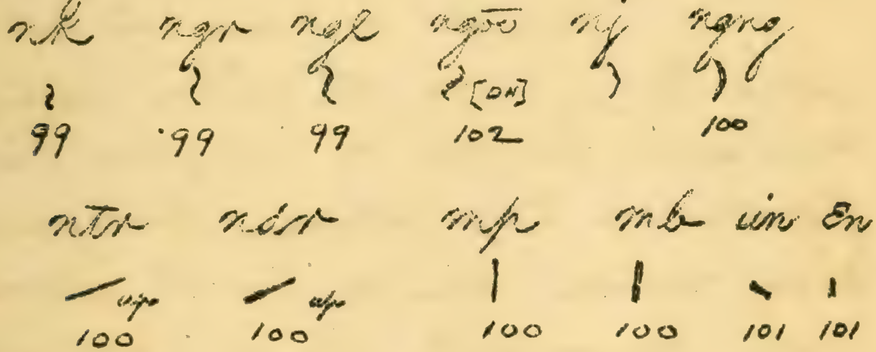
The \ to \ of / have | one / and /
Will / which |

One, down and light \ [illegible], down and light |

TABLE OF Orth. Phon. & S-H ALPHABETIC EQUIVALENTS.


PALATALS MODELED AFTER
DENTALS MODELED AFTER
LABIALS MODELED AFTER
VOWELS MODELED AFTER
NASALS MOD. AFT
LINGUALS MOD. AFT.
Ger. ch
Ger. ü
Ger. ff
Ger. Hard ch
Fr. oi
WORD SIGNS 111
VOCALIZATION 68
RING LTR. CHANGES 58 to 65
PUNCTUATION 107 to 109.
FOREIGN SOUNDS 106-107

The following useful 2-H letters are provided for compound sounds which are not represented specially in the foregoing Ohm. alphabet. For examples of their use, see the pages indicated by figure under each character.


nk
ngr
ngl
ngw̄
nj
ngng
[on]
99
99
99
102
100
ntr
ndr
mp
mb
un
en
up
up
100
100
100
100
101
101

The words found among the consonant groups are, of course, not to be reckoned as belonging to them. The principles followed in the choice of forms for the letters, and their assignment to places in the alphabet were, that the more important vocal sounds were entitled to the shortest and most faile forms, and that each form should take its place in the alphabet according to the figure after which it was modelled. Family sounds were referred to such figures as provided the requisite number of letters, and thus similar forms for similar sounds.

Our letters being modelled after the figures, the writer using them soon learns to recognize the figures in their forms. Every word, every name, has its exact numerical equivalent. This is a valuable feature which may be utilized in many ways. For letter files, for instance, the name Jones = [illegible] = 7654, suggests for his letter its exact place in a file arranged in numerically ascending order. If the file should be found to be too large to run consecutively, and hence, deemed best to divide it, Jones's

place in the file would be, either
9058 in the fourth division, or 58 in
the 54th division, or 9 in the 542nd
division. Indexes may be conveniently
arranged on this plan. An index
of 100 pages numbered from 00 to
99, forty lines to the page, will furnish
room for 4000 names. 500 pages,
5 each, from 00 to 99 — 20,000 names.
Ames' name on the 100 page index would
come on the 54th page; on the 500
page index, it would come on the
8th half of the five pages numbered
54. If ~~some~~ one would like to
keep for future reference anything
said about the tariff = 62024 =
10039, or about snakes = 4442 =
4469, or anything else, the name
or subject suggests its exact place
in the files.

The figures written crosswise
on the alphabetic page preceding this

refer to pages on which will be found examples of the use of such letters.

Graphic language, in one sense is written language — connected thought made visible on paper.

The author in these pages has endeavored to show what words are; how their meanings are varied by letter change; by prefixes and suffixes, by accent and emphasis, by their use in the sentence, and the views by which they are therein presented. He has also endeavored to point out and illustrate the differences between the vowels and consonants as constituent elements of words.

These are the underlying principles of language, more important to be understood than Grammar, which as far as its Syntax is concerned is simply common sense applied to the choice ~~and~~ use and order of words as integers of sentences. Its orthography, however, is in defiance of common sense.

The student's first aim sh'd be to understand these principles and with them only in view, should read the book from beginning to end, passing over all that pertains to other matters. If one reading should prove insufficient, re-read until the object is attained.

Now take up Phonography. Turn to the alphabetic page, (112) and observe that the figures 2 and 7 are the models for letters representing the Palatal group; and 4 for the Dentals. 8 and 9 for the Labials; 5 for Nasals, 0 for Linguals, and 3 and 6 for Vowels. Observe in what respect each letter is alike or unlike the figure after which it is modeled, also likeness and unlikeness with respect to each other, and wherein the sounds they represent are alike or unlike. Learn to refer each letter promptly to its model and to the group to which it belongs. As soon as able to do this, and without waiting to fully learn the power of each Phonographic letter, turn to the examples of orthographic and phonographic spelling beginning on page 79 and compare the spellings. In doing this you will learn the powers of the Phonographic letters. Go entirely through these examples and continue until you are able to cover the Klow, samples from view and readily and correctly reproduce them from their orth. forms.

You are now ready to take up Short-hand. Turn to the Alphabetic page again, and give your attention first to the ring letters only. Notice the direction in which they are struck, and the difference the sizes of their rings. Learn to refer each letter readily to the family group in which it appears. Notice the movements of the organs of speech in uttering its sound, and you will soon be able to do this. When you have succeeded, and without waiting to learn the other letters, turn to page 65 and study the 39 transformations of the ring letter n, to each of which every one of the other ring letters is ~~are~~ subject. To clearly show what letters are added by changes of its form, and their positions before, after or both, we have struck a line through the n which the letter represents, and those remaining are the ones added, and will be added to any other ring letter by a like change of its form. Rings looped, or the pen reversed after forming them add l or r according to the stem. Rings converted into initial hooks, prefix s, t or th, according to size and the stem. Terminal hooks, forward movement (clock) add t or d, according to size, and backward movement s, z, ts, tz. Terminal hooks, inside of curves add lt, ld, rt, rd, st, sd, sh, shn, according as the ring is looped, or the pen after forming it is reversed or not reversed, or the ring retained or dropped. The forms largely suggest these changes, so it is not difficult to associate them in the mind. When this has been fairly done, turne again to the examples of Phon and Orth spelling, and study the short-hand forms of the same words. Remember that one vowel only is admissible for each word, if the consonants which follow are sufficient to recall the word, but if not, as many more syllables as necessary may be added, each beginning with a vowel, UNLESS THE CONSONANTS JOIN EASILY WITHOUT THE VOWELS. The vowels otherwise ALWAYS PRECEDE AND CONNECT WORDS, their position, if initial, being indicated by a shaded consonant; if following the first, second or third letter, by unshaded consonants, as after S, st or str: in setter, steer, strain. The sense of the lines or context will generally suggest the correct word, but if any doubt, express the word more accurately. Go entirely through the list of example words in short-hand and refer each ring letter form to its change as shown in the table of N transformations. As you proceed you will also learn the vowel characters, and other letters representing announced and enounced sounds, not provided for in the alphabet. After going over and over these examples until you can cover them from view, and reproduce them from their Orth or Phon forms, turn to the reading exercise found on the first pages of the book. If in reading them, there should yet be found something you do not understand, read such portions of the book as you think may furnish the explanation. When able to read the S. H exercise fairly well, cover it from view, and try to reproduce it from the Phonographic version. Now go through likewise the reading exercises at the end of the book.

If the student is a fluent and intelligent reader of orthographic composition on topics of general interest, he should be able to learn to read fluently both systems (Phone and SHT) within two months at the outside, and that without the aid of a teacher. Speed will come in proportion, as by practice, THE MUSCLES ARE EDUCATED to trace the forms, WITHOUT CONSCIOUS EFFORT ON THE PART OF THE MIND.

In conclusion, the author begs to add, briefly, touching himself and his work: For many years he was a writer of one of the many stenographic systems styled Phonography— systems of Isaac Pittman and his copyists. He found the system answered him well, as amanuensis of Dallas Mullers' Love Word Man (See page 16)— the ordinary man of business – with whose ideas and modes of expression he soon became so saturated as to enable him to do with the scantiest out-lines, and often without any notes at all; but, when he essayed to follow the man of 10.000 words, his stock of word signs were totally inadequate, and the necessary number were not to be attained and retained, without entering the field of professional reporting and remaining constantly in it. Dr. Lindsley, in the Preface to his Tachygraphy, estimated at the time he wrote, that, of the 600,000 persons in this country who had bought Phonographic (so entitled) text books, "probably not more than 200 became expert reporters, probably a thousand more gained a degree of speed equal only to what they might have acquired in a simpler, plainer style, while at least 498.000 failed to make it answer the end for which they sought."

Believing that short-hand could be so simplified as to be within the comprehension and ability of all capable of understanding and writing long-hand, the author began, about fifteen years ago, his life work, of which this little volume is the out-come. During the time he has bought and studied every system of short-hand within his reach, and has invented, written and discarded as many, perhaps, as a hundred different systems. his progress was laborious, and at times the chances of success appeared desperate, but in spite of all he was urged on by a hope that never quite deserted him, and a zeal that never flagged.

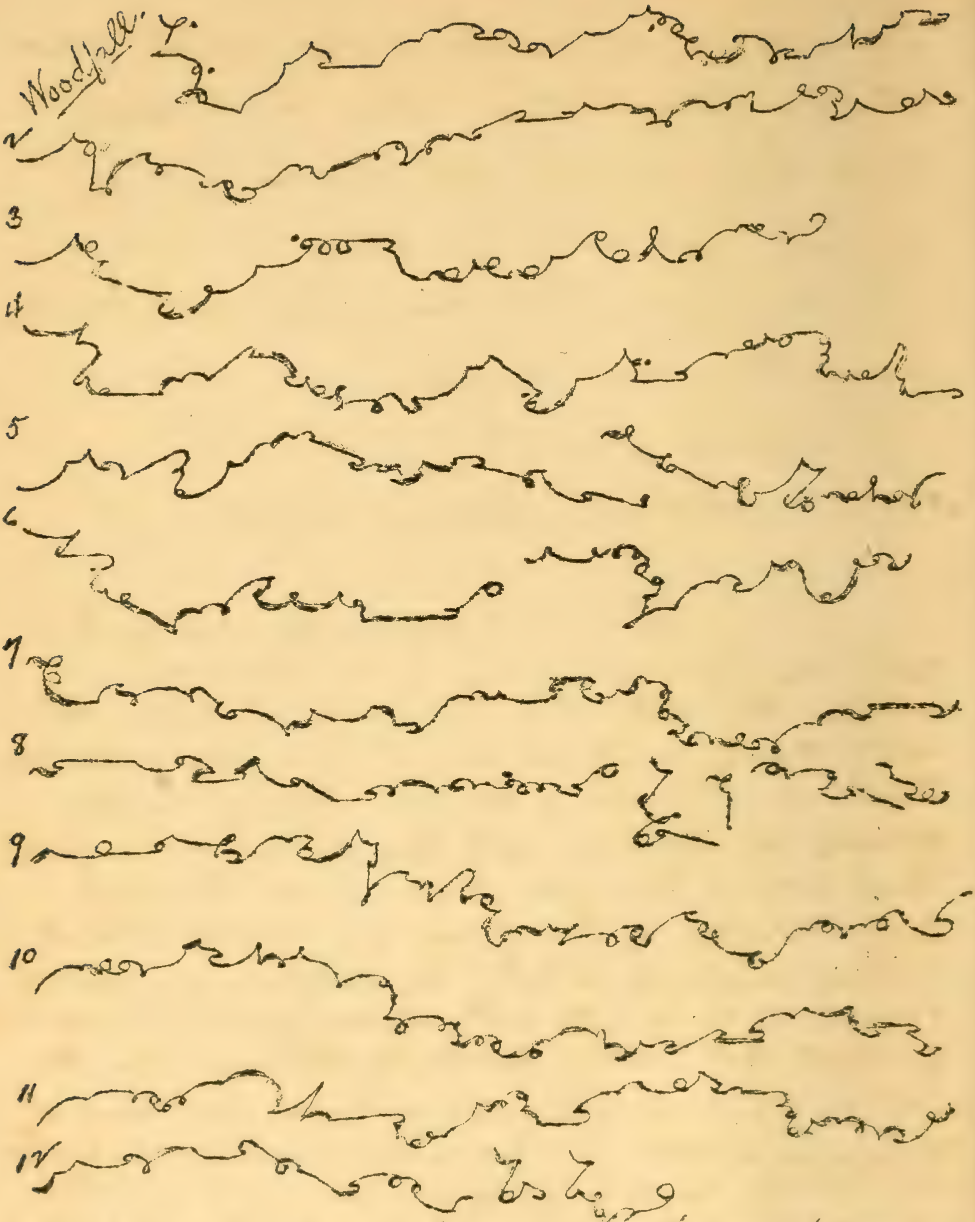
This system was approached by degrees, and in the end, amounted to a discovery.

Except letters, accompanying orders for his book, which should cover a money order, or registered remittance of \$2.00 per copy, the author reserves the right to answer or leave unanswered, all other communications, unless the reception of his work by the public should prove so favorable as to furnish him with the necessary leisure. He will consider it, A SPECIAL FAVOR, however, if students of his systems will write him their experience, or call his attention to anything he may have failed to make clear. He will also feel thankful for "marked copies" or just criticisms of whatever form, whether favorable or unfavorable. If unworthy, the author has no desire that his work should live; if worthy, it will surely survive all unjust attacks, from whatever quarter they come.

1612 Pine St

St Louis, Apl 29/1889

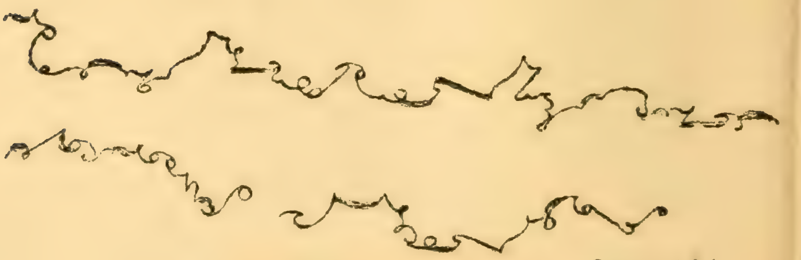
William Woodfall, the son of the celebrated printer of the Public Advertiser, in which the letters[2] of Junius first appeared, undertook, without assistance, the arduous task of reporting the debates[3] of both houses of Parliament day by day in his father's paper.[4] He was known to sit through long debates of the House of Commons, without making a single note[5] of the proceedings and afterwards to write out full and faithful accounts of what had taken place,[6] extending often to sixteen columns. The remarkable exertions of this famous reporter,[7] gave the newspaper for which he wrote a celebrity,[8] which compelled other papers to aim at the same fullness and freshness in their Parliamentary reports. What Woodfall accomplished by excessive bodily[9] and mental exertion, his contemporaries succeeded in bringing to a higher degree of perfection, by the division[10] of labor, and thus, in time,


Woodfall
1
2
3
4
5
6
7
8
9
10
11
12

each morning paper, had secured the assistance of
an efficient body of "reporters, each of whom
might in turn take notes of the debate, and trans
mit a portion of it 12 to the press, several hours
before the whole debate was concluded

A journeyman hatter, on commencing business for himself, was anxious to get a handsome signboard, with a proper inscription. This he composed himself as follows: "John Thompson, Hatter, Makes and Sells Hats for ready money" with the figure of a hat subjoined. He thought he would submit it to his friends for amendments. The first he showed it to, thought the word *hatter*, tautologous, because followed by the words, "makes hats" which showed he was a hatter. It was struck out. He next observed that he thought the word *make* might as well be omitted, because his customers would buy, by whomsoever made, if the hats were good and suited them. He struck that out also. A third said he thought the words *for ready money* were useless, as it was not the custom of the place to sell on credit, every one who purchased expected to pay cash. These were parted with and the inscription then stood: "John Thompson sells hats." *Sells* Hats! says his next friend. Why, who expects you to give them away? What then is the use of the words? It was struck out and *hats* was all that remained attached to the name of John Thompson. Even this inscription, brief as it was, was reduced ultimately to "John Thompson," with the figure of a hat subjoined.

THE HATTER.



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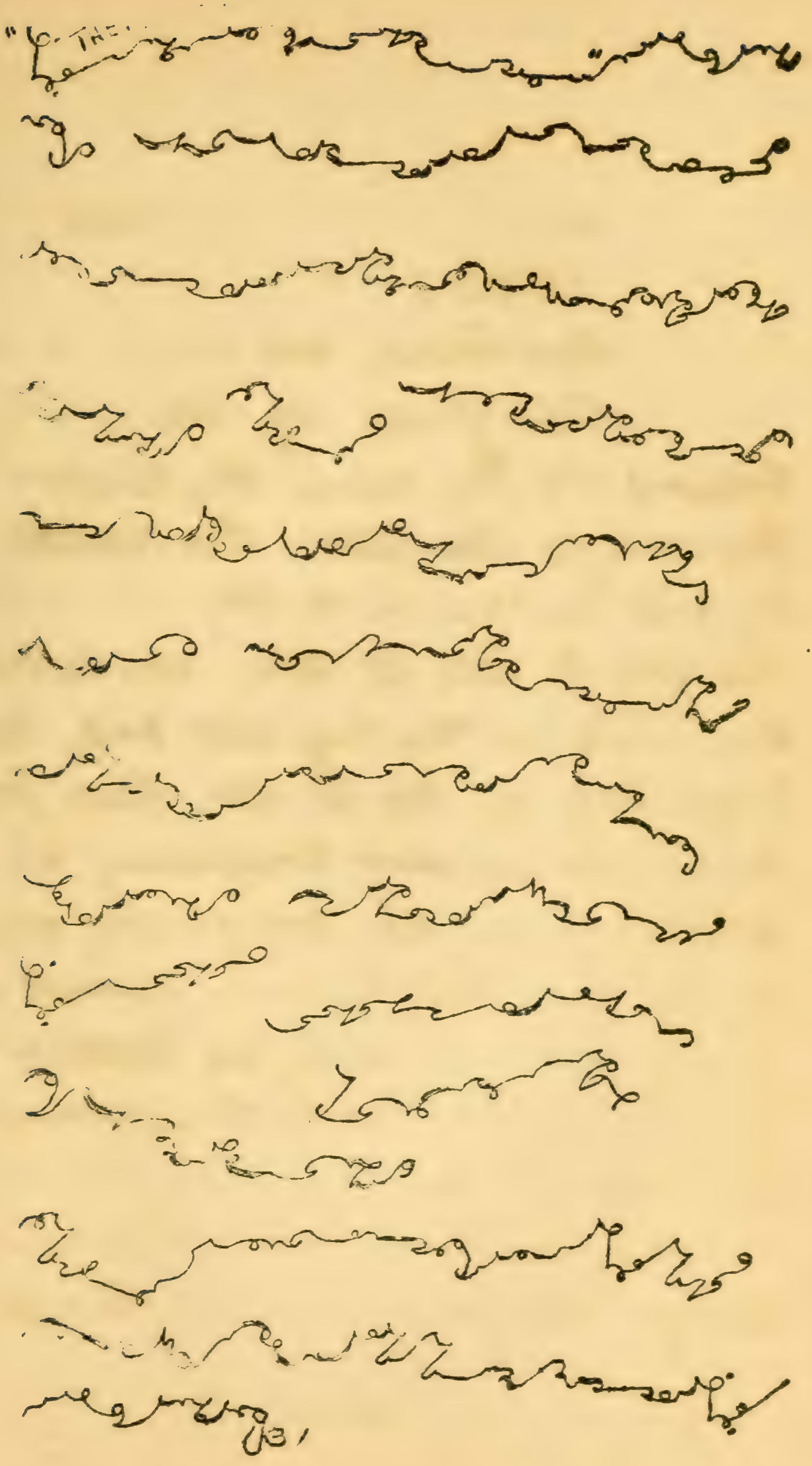
"C. THE
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INTERLINEAR VERSIONS OF THE LORD'S PRAYER.

Our Father, who art in Heaven:
Ado Ylueo, vq loe es Dreys:
Hallowed be Thy name: Thy kingdom come:
Draoseb fe Wz aso: Wz reebeo reo
Thy will be done in earth, as it is in Heav
Wz geo fe bes Es eoe, an esenes
en. Give us this day our daily bread:
Dreys. Dvey ou lau bs do beae foeb.
And forgive us our trespasses, as we
Asb yeovey ou do eoeufauen, an ge
forgive them that trespass against us:
yeovey leo lau eoeufau Evesue ou:
And lead us not into temptation; but
Asb oeb ou seb Esby basgasiues, fes
deliver us from Evil. Amen.
beoeyo ou yoes Eyew. Close

If the pronunciation in the following Phon. versions in foreign languages should be found to be not entirely correct, it will be no proof that our alphabet will not express those tongues as accurately as it does English. Several for-eign born citizens of St. Louis, read the Prayer aloud to the author, who gives the sounds AS HE HEARD THEM — PERHAPS NOT CORRECTLY.

ITALIAN.

Padre nostro, che sei nei cieli,
Sgllo3 seuso8, r8 u8 s8 r3e03
Sia santificato il nome, tuo venga
n3a uasseyerlb8 3a s8o3, 6g8 ysove
il regno, tuo sia fatta la volonta, tua
3u o3sz8, 6g8 u3a ylsl al ysacsl, 6g8
Così in ~~in~~ cielo come in terra, dacci
rene a 8303, rs03 3s 63sl Ilz3
oggi il nostro pane quotidiano e rimet-
u3 3u seuso ylse rs6elzas8 s o3o3e-
tei i nostri debiti siccome noi li
3z3 3 seuso3 63fz3 u3rs3 s83 a3
rimettiamo ai nostri debitori e non ci
o3o3e3a08 z seuso3 63fs303 s 8s r3
indurre in tentazione e liberaci dal
3sl303 3s 63sla3r8s3 s a3foar3 6a0
male. Amen
olo3

SPANISH.

Padre nuestro que estas en
Sqeuoe sqeusos, rc eusau es
los cielos, santificado sea tu nombre
ohu uezohu, uasseyerais usc sy seofoe
venga a nos tu reino, hagase tu
yssoe l seu sy ossr lolur sy
voluntad asi en la tierra como en
yhoyssau lue 3s oa bzcol rsor 3s
el cielo. El pan nuestro de cada
3o dezo8. 3o gas sqeusos bs race
dia danosle hoy, y perdonanos
bzc bsusnoe h e gaoissaseu
nuestras deudas asi como nosotros
sqeusoau bsqiau aue rssr squksoeu
perdonamos nuestros deudores, y no
gaoissaseu sjeusoeu bsqisoeu e ss
nos dejes caer en tentacion, mas
seu bzeeu rzeo 3s bzsbaue8s oau
libranos de todo mal
aeyoaseu bs shis oaw

FRENCH. (R's trilled)

Notre Père qui êtes aux
Ishsoc 8zao re ss 8
cieux, que votre nom soit sanc-
uec, re yhsoc s8 ud ues=
tifié, que votre règne arrive,
seyes re yhsoc oes asey
sur la terre comme au ciel.
uzeo ol sao reo 8 ueeo
Donnez nous aujourd'hui notre pain
Vese sq 8nsobe shsoc gs
quotidien, pardonnez nous nos offen=
r8sebes glob8s8 sq s8 uysu
ses, comme nous les pardonnons
reo sq os globrs8
à et à celles qui nous ont offensé,
l s l ueo re sq 8s eyeus
ne nous laissez pas succomber a la
se sq ozus gl uqreofs l ol
tentation, mais delivre nous du mal
sessslue8s os leoeyos sq bb sao.

GREEK {As pronounced by a native Greek.}

Πατερ ἡμων ὁ ἐν τοις ουρανοις
[illegible]
αγιασθητω τό ὄνομά σου Ελθετω ἡ βασ=
[illegible]
ιλεια σου γενηθητω τό θελημά σου
[illegible]
ως ἐν ουρανω καὶ ἐπὶ της γης τον
[illegible]
ἄρτον ημων τον επιουσιον δος ημιν ση=
[illegible]
μερον καὶ ἄφες ημιν τὰ οφειληματα
[illegible]
ημων ως καὶ ημεις ἀφίεμεν τοις οφειλε=
[illegible]
ετοις ημιν καὶ μη ημας εις πειρασ=
[illegible]
μον αλλι ημας από του πονηρου ἀμήν
[illegible]

GERMAN.

Unser Vater, in dem Him=
Gsnco Ylleo es bes liro=
mel, dein name werde geheiligt
ed, bzs ilro zarbe verzoaves
dein Reich komme, dein wille, gzo=
bzs Uozus keeo bzb gzue os=
chehe auf erden, wie im Himmel;
zere du sobes ge. eo lrsoeas,
unser Täglicher brod geb uns heute
gsnco eavoeesn fose vef gsu vyes
und vergieb uns unsere Schulden,
gse yarvef zsu gsuesoe ligbes
wie wir unsern Schuldiern ver=
ge geo gsuzon ugoternos yao=
eben und führe uns nicht ein
bosfes, use ybos gsu eeuu es
versuchung sondern erlöse uns
yaougees uesbeos eoeena gsu
von dem uebel. Denn dein eexoe
yes beo Efew Hes bzs eue

LATIN

As pronounced by an Italian Clergyman.

Pater noster qui in coelis, sanc-
[illegible]
tificetur nomen tuum. Adveniat regnum
[illegible]
tuum. Fiat voluntas tua, sicut in
[illegible]
caelo et in terra. Panem nostrum
[illegible]
quotidianum da nobis hodie. Et
[illegible]
dimitte nobis debita nostra, sicut
[illegible]
et nos dimittimus debitoribus
[illegible]
nostris. Et ne nos inducas in
[illegible]
tentationem, sed libera nos a
[illegible]
malo Amen
[illegible]

H

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